

BAZZAAR

Harper's

THE LEGACY ISSUE

The REDEMPTION *of* PARIS HILTON



The BEST *of* SPRING FASHION
BIG TECH's *Truth Tellers*
Plus NAOMI CAMPBELL

BAZZAAR

Harper's

THE LEGACY ISSUE

Spring
FASHION
KAI NEWMAN
at HOME
in JAMAICA

The Redemption of PARIS HILTON
BIG TECH's *Truth Tellers*
Plus NAOMI CAMPBELL



BAZAR

A full-page portrait of Paris Hilton, the central figure of the magazine cover. She has long, wavy blonde hair and is looking directly at the camera with a slight, enigmatic smile. She is wearing a long-sleeved, form-fitting dress covered in dense, shimmering rose-gold sequins. The background is a solid, muted mauve or dusty rose color, which provides a soft contrast to her bright hair and sparkling dress. The lighting is soft and directional, coming from the upper left, which highlights the texture of her hair and the sequins on her dress while casting a gentle shadow behind her.

Harper's

THE LEGACY ISSUE

The
REDEMPTION
of PARIS
HILTON

The BEST of
Spring
FASHION

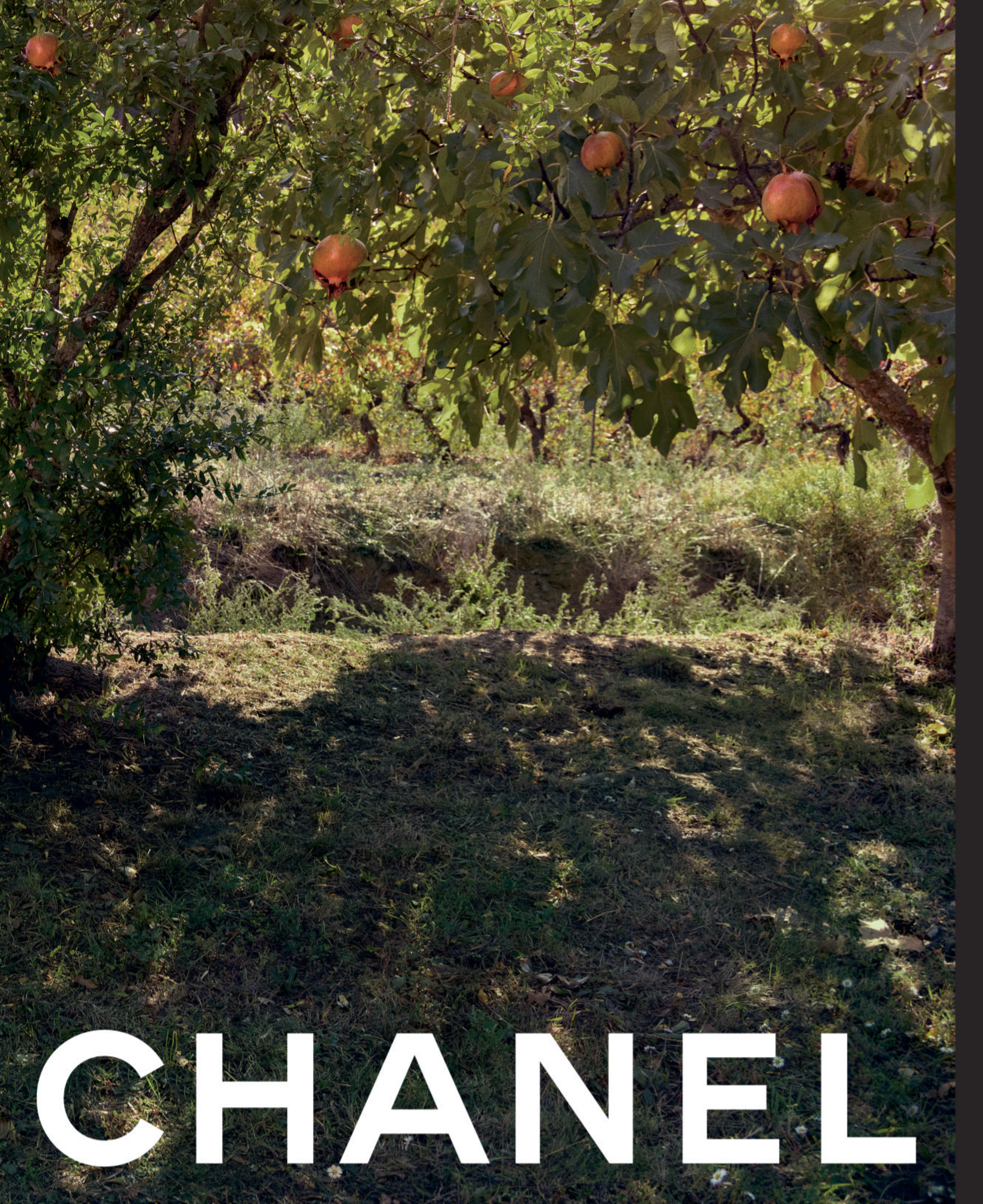
BIG TECH's
Truth Tellers

Plus
NAOMI
CAMPBELL









CHANEL

THE LEGACY ISSUE

WHAT WE LEAVE BEHIND is often a reflection of the things we carry with us throughout our lives: experiences and memories, ideas and aspirations, talents and skills, beliefs and feelings, a sense of place. That's the power of legacy. It's the impression we make on the world: the spaces we create, the connections we forge, the way we impact both the people around us and those who come after. Legacy is a concept that is often described in historical terms, a referendum on the institutions and traditions we feel compelled to honor and uphold (or seek to dismantle and reject). But at its core, it's very much about the great potential we all have to transcend history, to own the past by taking what's been handed to us and making something vital and necessary and new. That's why when we talk about legacy in creative fields like fashion, art, or music, it's very often the purest kind: visions that beget myriad other visions; work that gives way to multitudes of other work; sounds that reverberate through time; little seeds of inspiration that are planted and nurtured and grow and spread across cultures, continents, and generations. Legacy is also an expression of that distinct human capacity to look at and learn from what we've done and who we've been to become who we want to be—to change. This issue explores what it means to create (or confront) a legacy in all those different ways: to find those things worth carrying with you and to share them—and to clear a path for others to do the same. HB

PARIS HILTON

Photograph by MAX FARAGO
Styling by YASHUA SIMMONS

Dress, knit, and shoes, PRADA. Earrings, CARTIER. Ring, her own.

BAZAR

Harper's







FENDI

ROMA

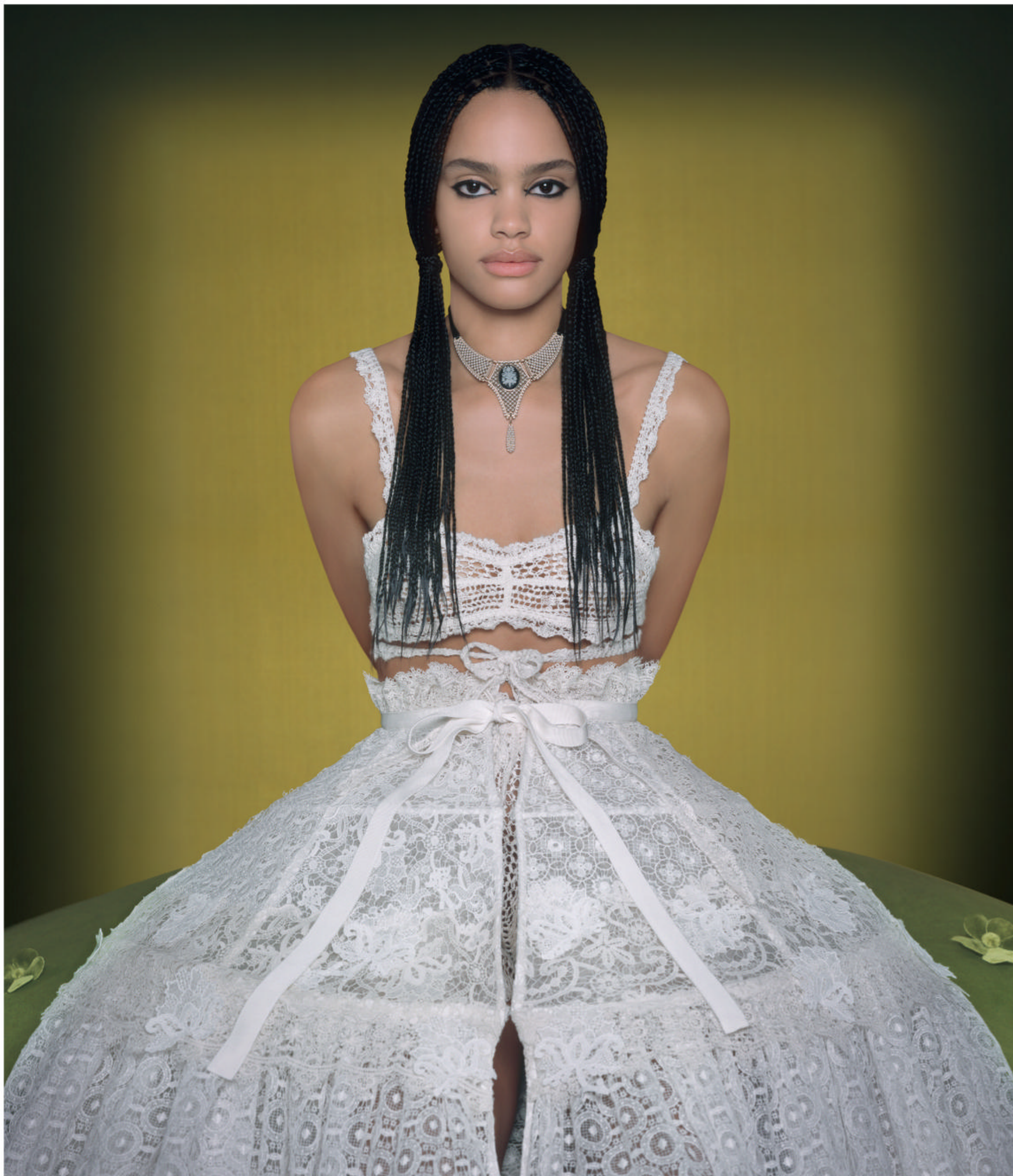




FENDI

ROMA





DIOR





DIOR





GUCCI



A fashion advertisement for Gucci featuring Dakota Johnson. She is wearing a black sequined vest over a black top, paired with distressed blue jeans and a black Gucci bag with a white and black patterned flap. To her left, a man is partially visible, wearing a grey herringbone blazer. The background is dark and out of focus, suggesting a red carpet event. The Gucci logo is centered over the image.

GUCCI

gucci.com
#GucciJackie1961





BVLGARI
ROMA



SERPENTI
75 YEARS OF INFINITE TALES





BVLGARI
ROMA



SERPENTI
75 YEARS OF INFINITE TALES

PRADA



PRADA







CELINE

CELINE.COM





CELINE





GIORGIO ARMANI





GIORGIO ARMANI

Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Lucky Spring collection
Between the Finger™ ring
and pendant, rose gold, carnelian,
onyx and white mother-of-pearl.



Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Lucky Spring collection
Clip and bracelet, rose gold, carnelian,
onyx and white mother-of-pearl.





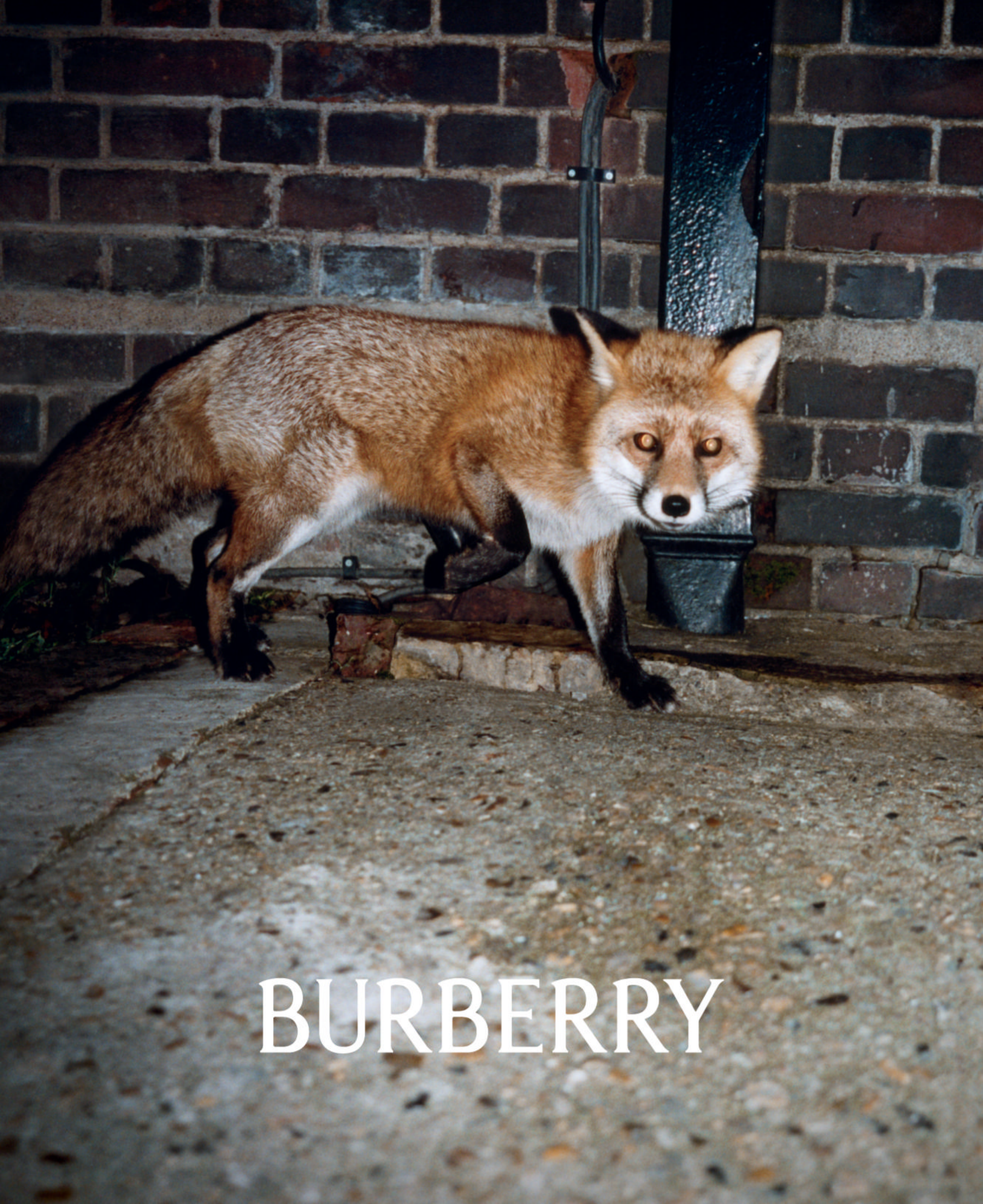
DOLCE & GABBANA

DOLCEGABBANA.COM

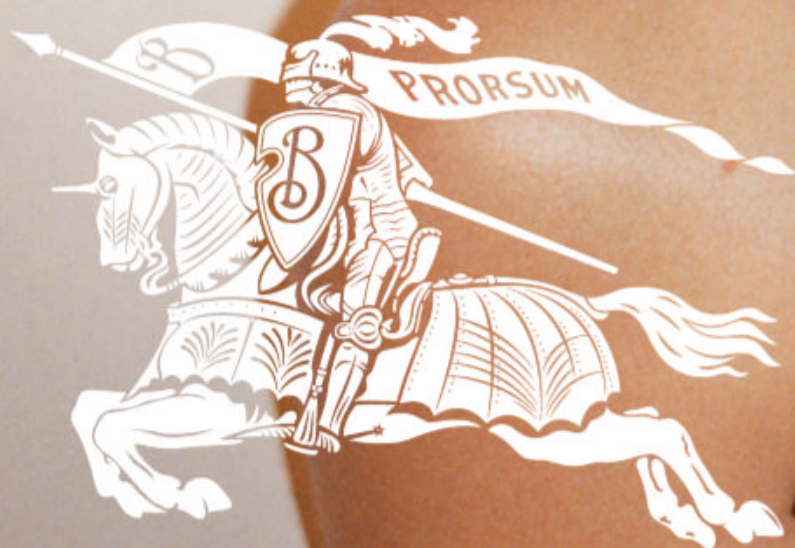


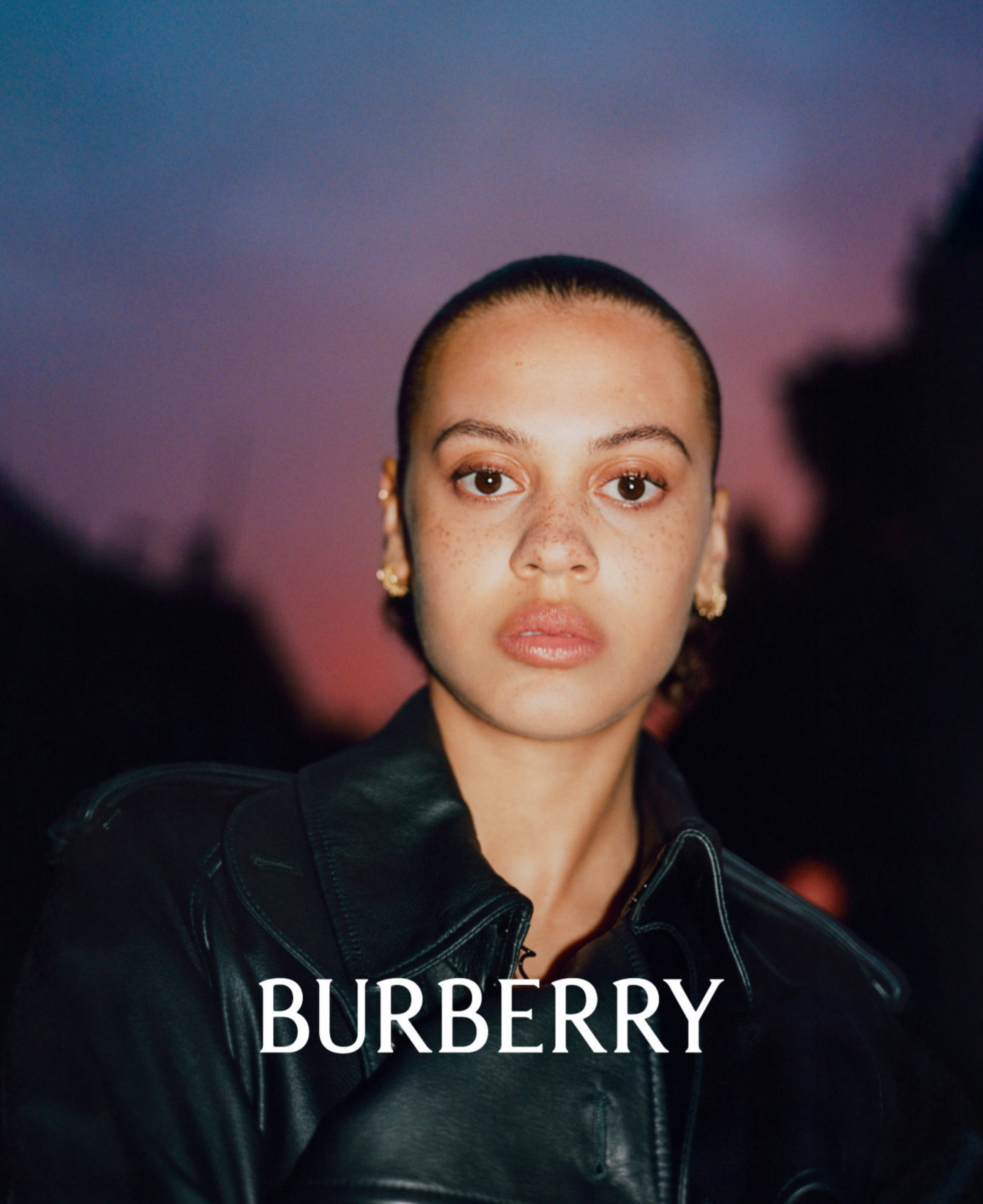


BOTTEGA VENETA

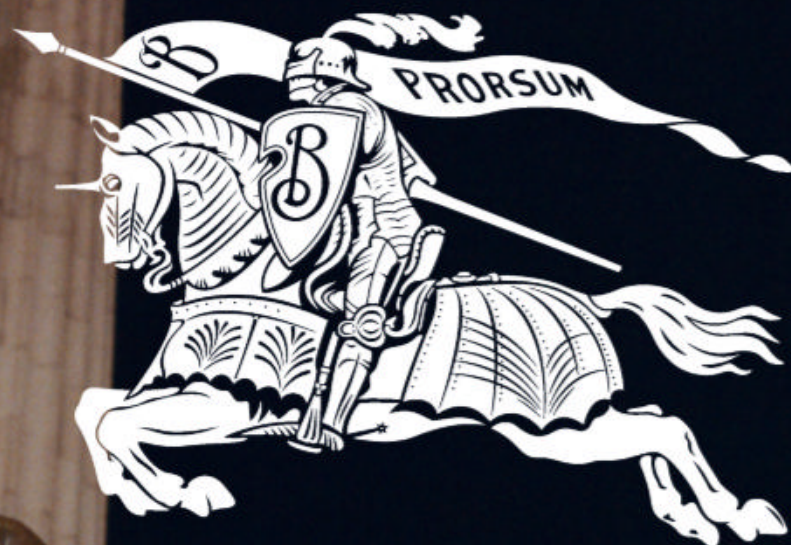


BURBERRY





BURBERRY







miumiu

VALENTINO

GARAVANI





FRANCO GARA VANI







A fashion advertisement for Versace featuring three models in a city setting. The central figure is a woman with long dark hair, wearing a dark blue blazer over a purple patterned crop top and a matching purple skirt. She is holding a bright purple Versace handbag with a gold-tone chain strap and a large gold-tone Medusa buckle. To her left is a man with long hair and sunglasses, wearing a black tank top with the Versace logo and black pants. To her right is a man with short dark hair, wearing a black blazer over a patterned shirt and black pants. The background shows a classical building with arched windows. The word "VERSACE" is overlaid in large white letters across the center of the image.

VERSACE

VERSACE.COM





FERRAGAMO



A fashion advertisement for Ferragamo. Three models are posed against a solid red background. On the left, a male model wears a black suit with a white sailor collar. In the center, a male model wears a white sleeveless top and black trousers, carrying a black shoulder bag. On the right, a female model wears a long, black, off-the-shoulder dress. The Ferragamo logo is centered over the models.

FERRAGAMO

The One. The Only.
Advanced Night Repair.
Boosts 7 key skin-renewing actions.

FOR ALL AGES, ALL SKINTONES, ALL SKINTYPES.
PATENTED UNTIL 2033.

ESTÉE LAUDER

[esteelauder.com](https://www.esteeauder.com)

1 Serum 7 Skin Renewing Actions

- ✓ Line Reduction
- ✓ Firmness
- ✓ Even Tone
- ✓ Strengthening
- ✓ Hydration
- ✓ Radiance
- ✓ Anti-Oxidants



Advanced Night Repair Multi-Recovery Serum with our exclusive peptide.

In just 3 weeks, **LINES & WRINKLES** look reduced. In 4 weeks, skin feels **FIRMER**—89% said **ELASTICITY** is improved.¹ Skin is **HYDRATED** and its barrier strengthened immediately. **PORES, EVEN TONE** look improved. Wake up radiant.

¹Consumer testing on 543 women after 4 weeks.

A vibrant red Michael Kors clutch bag is the focal point in the foreground, resting on a grey wooden ship deck. The bag has a gold-tone logo. In the background, a harbor scene unfolds with several white sailboats docked. Beyond the water, a densely packed coastal city with colorful buildings is visible, set against a backdrop of steep, green mountains under a blue sky with wispy clouds. The overall mood is sophisticated and nautical.

MICHAEL KORS

COLLECTION

MICHAELKORS.COM





A fashion advertisement for Jimmy Choo's Spring 2023 collection. A woman with long brown hair and blue eye makeup is the central figure. She is wearing a long-sleeved, form-fitting blue dress with a deep V-neckline. She is posed sitting on a white, curved architectural ledge, with her legs crossed at the ankles. She is wearing blue high-heeled pumps with a white monogram pattern and gold chain-link ankle bracelets. A matching blue and white patterned handbag with a gold chain strap and a gold clasp lies on the ledge in the foreground. The background shows a bright blue sky with white clouds and a body of water. The brand name 'JIMMY CHOO' is written in large, white, serif capital letters across the middle of the image.

JIMMY CHOO

SPRING 2023
JIMMYCHOO.COM



MAXMARA.COM



MaxMara





New York Collection



HARRY WINSTON

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NEW YORK BEVERLY HILLS SAN FRANCISCO LAS VEGAS CHICAGO DALLAS HONOLULU
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800 988 4110

HARRYWINSTON.COM

EDITOR'S LETTER

On LEGACY



From top: Kai Newman in a Valentino gown, photographed by Philip-Daniel Ducasse in Jamaica; Paris Hilton in a Valentino jumpsuit, photographed by Max Farago in Los Angeles



Samira Kae

When I was a fashion assistant, I used to go to Jamaica for fashion shoots. The images from those projects were always beautiful, but I always left feeling like they barely scratched the surface when it came to capturing or acknowledging the depth and cultural richness of the country. It was a backdrop.

So when we had the chance to go to Jamaica for a fashion shoot, I knew we had to do things differently. Model Kai Newman marks her first cover of *Harper's Bazaar* in a fashion story set in her hometown of Kingston. It was produced with a local crew and photographed by Philip-Daniel Ducasse, who hails from nearby Haiti, and our goal was to capture the texture and flavor of the city. There's an intimacy in the story that is reflective of a community rallying behind its own. As Newman recalls, during one setup by the shore, a group of revelers on a party boat nearby began cheering, "Yes! Yes! Go, Jamdown girl!" Newman adds: "It's nice to work where people are rooting for you."

This issue's theme is legacy. It is something we celebrate, as with the beauty and great cultural impact of a place like Jamaica and a city like Kingston. It's also something we interrogate.

Paris Hilton has always challenged me to question my own preconceived notions; in retrospect, many of us are coming around to how harshly we judged young women like Hilton during the early aughts, an era that Gen Z has helped bring back for reevaluation. In our story, photographed by Max Farago, Hilton talks to Emma Carmichael about both the legacy she inherited and the one she wants to build for herself—as a new mother and a businesswoman and by revealing a more honest version of who she is. "I feel that people finally respect me...in ways that they never did," she says.

This issue is filled with individuals who've found ways to bring the entirety of themselves to everything they do, from dancer and choreographer Bill T. Jones and author and historian Henry Louis Gates Jr., who engage in a spirited conversation about building artistic and academic legacies as Black men in America; to tennis great Billie Jean King and designer Tory Burch, who discuss the fight for equity for women in sports; to features director Kaitlyn Greenidge's thoughtful reflection on art and community inspired by a photo of a Black writers' group in the 1970s that included future literary stars like Alice Walker, Toni Morrison, and June Jordan; to the brave whistleblowers in Prachi Gupta's feature on speaking out in Silicon Valley—women who are trying to reshape the legacy of an industry with the power to shape the future.

And then, of course, there's the fashion. This is our big spring fashion issue, and we are thrilled to bring you the best that the new season has to offer. We also have a feature on one of fashion's greatest advocates and most enduring stars, the inimitable Naomi Campbell, whose astonishing career has lasted more than three decades and remains in the highest of high gears. As she tells Otegha Uwagba, "I just like what I do." Finding a place where you can be and be seen for who you are can be an extraordinary feeling. It's our hope that this issue—and *Harper's Bazaar*—is one of those places for you.

NEWMAN: PHILIP-DANIEL DUCASSE; FASHION EDITOR: TONY IRVINE; HAIR: MELLEISA DAWKINS; MAKEUP: ERNEST ROBINSON III; CASTING: ANITA BITTON AT THE ESTABLISHMENT. HILTON: MAX FARAGO; FASHION EDITOR: YASHUA SIMMONS; HAIR: LAUREN PALMER-SMITH; MAKEUP: SANDY GANZER; MANICURE: VANESSA SANCHEZ MCCULLOUGH; NASR: JODY ROGAC. SEE THE DIRECTORY FOR SHOPPING DETAILS.

Astonishing orange

HERMÈS
PARIS

Astonishing orange







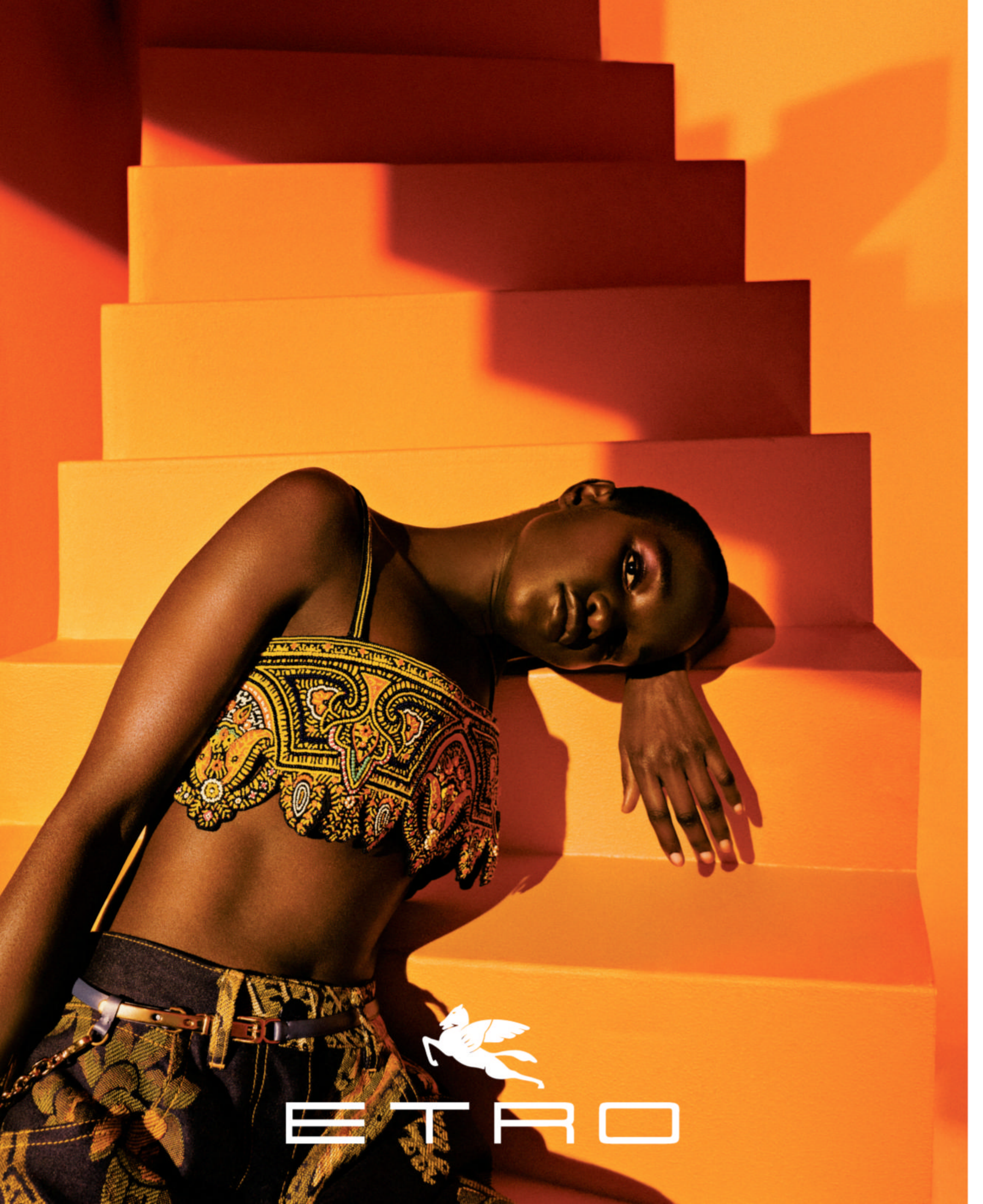
A fashion advertisement for Alexander McQueen. It features a woman with long, wavy, reddish-brown hair, looking upwards and to the right. She is wearing a two-piece outfit: a blue off-the-shoulder crop top with a white and gold pattern, and a matching blue skirt with a large, colorful floral and bird pattern in orange, red, and white. She is also wearing patterned boots. The scene is set against a dark background with vertical mirrors that reflect her image. The brand name 'Alexander McQUEEN' is written in a white serif font across the center of the image.

Alexander McQUEEN

alexandermcqueen.com

NEW YORK: 720 MADISON AVENUE - 89 GREENE STREET - BAL HARBOUR SHOPS - BEVERLY HILLS AT TWO RODEO
HIGHLAND PARK VILLAGE DALLAS - RIVER OAKS DISTRICT HOUSTON - BUCKHEAD VILLAGE ATLANTA





ETRO

LOEWE



Spring Summer 2023
Photographed by David Sims



79 Greene Street, New York
loewe.com

Starks

EMMA ROBERTS In the spring fashion she wears all the time | Christopher John Rogers & more



Scan to read more &
shop her picks







MOSCHINO





SEAMASTER AQUA TERRA SHADES
Co-Axial Master Chronometer

EVERY SHADE OF YOU

With the Aqua Terra Shades collection, Zoë Kravitz has embraced the power of colour to express her personal style. Just like the multi-talented star, these OMEGA watches are infused with confidence, offering a variety of tones to match the mood you're in. Discover the 34 mm range in stainless steel, which includes five exclusive choices, all backed by the trusted precision of a Co-Axial Master Chronometer movement. Whichever look you desire, there's a shade to tell your story.


OMEGA

#AquaTerraShades



SWAROVSKI







MARCIANO
by
GUESS

P L A Y L I S T

INTRODUCING THIS ISSUE'S MUSIC DIRECTOR

HAYLEY WILLIAMS

FEATURED TRACKS



1. **"MYSTERY"**
Turnstile



2. **"PLASTIC BAG"**
X-Ray Spex



3. **"I'LL CALL B4 I CUM"**
Outkast feat. Gangsta Boo and Eco



4. **"IT'S NOT UP TO YOU"**
Björk



5. **"SUGGESTION"**
Fugazi



6. **"ALRIGHT"**
Kendrick Lamar

7. **"THE LIMIT TO YOUR LOVE"**
Feist

8. **"MAD"**
Solange feat. Lil Wayne

9. **"IT AIN'T OVER 'TIL IT'S OVER"**
Lenny Kravitz

10. **"PIN"**
Yeah Yeah Yeahs

11. **"I LOVE YOU"**
Fontaines D.C.

12. **"SLIPPERY PEOPLE"**
Talking Heads

13. **"PARTY"**
Beyoncé feat. André 3000

14. **"ATOMS FOR PEACE"**
Thom Yorke

15. **"WHAT CAN YOU SAY"**
Adrianne Lenker

16. **"DON'T WANNA FIGHT"**
Alabama Shakes

17. **"BOTH SIDES NOW"**
Judy Collins

18. **"OH BABY"**
LCD Soundsystem

Listen to Hayley Williams's full playlist exclusively on Apple Music.



"I want PARAMORE to be known as one of the GREATS, but our FRIENDSHIP is also our LEGACY," says HAYLEY WILLIAMS. "We MET when we were 12; we've FOUGHT hard to STICK TOGETHER."

In February, the Grammy-winning pop-punk band—with lead vocalist Williams, guitarist Taylor York, and drummer Zac Farro, who began playing together in high school—released its sixth studio album, *This Is Why*. It's Paramore's first record after a six-year hiatus, during which Williams recorded two solo albums: *Petals for Armor* (2020) and *Flowers for Vases/Descansos* (2021). "Taking a break allowed us to do more growing that we couldn't do in front of the world," she says. Mining urgent themes like anxiety, the news cycle, and the war in Ukraine, *This Is Why* draws on the sonic energy of mid-2000s bands like Bloc Party, Foals, and

Franz Ferdinand, who all heavily inspired Paramore as young musicians. "As we've gotten older, we've started to think about what we want to leave behind," says Williams. "We want our songs and our musicality to take the forefront." For this issue, Williams curated a playlist with the theme of legacy. Along with "I'll Call B4 I Cum" by Outkast (featuring the late rapper Gangsta Boo), she included hardcore band Turnstile's hard-charging track "Mystery" and Björk's *Vespertine*-era electro ballad "It's Not Up to You." "Björk is a legend," says Williams. "She is the perfect balance of a soulful singer who sings through the lens of a punk singer." ARIANA MARSH

TURNSTILE, GLOW ON: ROADRUNNER RECORDS/ELEKTRA ENTERTAINMENT; X-RAY SPEX, GERM FREE ADOLESCENTS: COURTESY THE POLY STYRENE/X-RAY SPEX ESTATE; OUTKAST, STANKONIA: COURTESY SONY MUSIC ENTERTAINMENT; BJÖRK, VESPERTINE: ELEKTRA ENTERTAINMENT, MARKETING BY RHINO ENTERTAINMENT COMPANY, A WARNER GROUP COMPANY; FUGAZI, 13 SONGS: COURTESY DISCHORD RECORDS



loropiana.com



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Text by Ariana Marsh

From top, on Hilton: Prada dress, \$4,800, knit, \$1,320, and shoes; prada.com. Cartier earrings; 800-CARTIER. On Newman: Gucci top, \$2,400, and skirt, \$1,890; gucci.com. Lafayette 148 New York earrings, \$298; lafayette148ny.com. Sophie Buhai rings, \$650–\$850; sophiebuhai.com. Ariana Boussard-Reifel ring, \$225; arianaboussardreifel.com. Bottega Veneta pumps; bottegaveneta.com. “She’s Bringing Sexy Back”: Backstage at Maryam Nassir Zadeh, Spring 2023. In Conversation: Billie Jean King and Tory Burch.



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On Paris Hilton cover with cushions: Prada dress, \$4,800, knit, \$1,320, and shoes; prada.com. Cartier earrings; 800-CARTIER. On Hilton cover with sequins: Valentino jumpsuit; similar styles available at 212-772-6969. Van Cleef & Arpels necklace; 877-VAN-CLEEF. To get Hilton's look, try Forever Skin Correct Concealer (\$40), Diorshow Pump 'N' Volume (\$29.50), Diorshow Kabuki Brow Styler (\$32), and Dior Addict Lip Maximizer (\$40). All, Dior. On Kai Newman cover: Gucci top, \$2,400, and skirt, \$1,890; gucci.com. Lafayette 148 New York earrings, \$298; lafayette148ny.com. Sophie Buhai rings; \$650–\$850; sophiebuhai.com. Ariana Boussard-Reifel ring, \$225; arianaboussardreifel.com. Bottega Veneta pumps; bottega veneta.com. To get Newman's look, try Skin Enhance Luminous Tinted Serum (\$49), Ultra-Black Lash Lift Serum Mascara (\$28), Solar Infusion Soft-Focus Cream Bronzer (\$36), and Satin Lip Color Rich Refillable Lipstick in Besotted (\$28). All, Rose Inc. See the Directory for shopping details.

FROM TOP, PARIS HILTON: MAX FARAGO; FASHION EDITOR: YASHUA SIMMONS; HAIR: LAUREN PALMER-SMITH; MAKEUP: SANDY GANZER. KAI NEWMAN: PHILIP-DANIEL DUCASSE; FASHION EDITOR: TONY IRVINE; HAIR: MELLEISA DAWKINS; MAKEUP: ERNEST ROBINSON III; MANICURE: SHANNON MARCH. MARYAM NASSIR ZADEH: SPRING 2023 BACKSTAGE: ANDRES ALTAMIRANO. BILLIE JEAN KING AND TORY BURCH: KIRA BUNSE; SITTINGS EDITOR: MIGUEL ENAMORADO.

New York, Bal Harbour, Los Angeles, South Coast Plaza and Las Vegas

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Chloé



SS23 CAMPAIGN
GIGI HADID
PHOTOGRAPHED BY HEJI SHIN

GIVENCHY



C O N T E N T S

COVERS

145.

RECONSTRUCTING PARIS

Story by Emma Carmichael

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Styling by Nicholas Grasa

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226. TRIBUTE: VIVIENNE WESTWOOD



From top, from “The Black & White Album”: Alexander McQueen gown; 332-214-7080. Louis Vuitton boots; 866-VUITTON. From “Light It Up”: Moschino bikini, \$480; nordstrom.com. Moschino hat; 212-226-8300. Moschino earrings, \$395; lauragambucci.com. Falke Family tights, \$45; falke.com. On Anika Collier Navaroli, from “After the Whistle Blows”: anOnlyChild shirt, \$620, and pants, \$790; anonlychild.com. Eyewear and necklace, her own. Nouvel Heritage bangle, \$4,400; nouvelheritage.com. Khiry ring, \$365; khiry.com. Dinh Van rings, \$3,250–\$4,840; dinhvan.com. From “The Elements of Style”: Khaite boots, \$12,000; khaite.com. From “Neutral Territory”: Uma Wang transparent dress, \$795, tank, \$230, and skirt, \$446; umawang.com. Miu Miu leather skirt, \$3,750; miumiu.com. Max Mara hat; 212-879-6100. Dolce & Gabbana gloves, \$395; 877-70-DGUSA. No21 socks; numeroventuno.com. Loewe shoes, \$390; loewe.com.

CLOCKWISE FROM TOP, FROM “THE BLACK & WHITE ALBUM”: AMY TROOST; FASHION EDITOR: CAROLINE NEWELL; MODEL: EDIE CAMPBELL; HAIR: TAMARA McNAUGHTON; MAKEUP: KANAKO TAKASE; MANICURE: MICHINA KOIDE. ANIKA COLLIER NAVAROLI: DEIRDRE LEWIS; FASHION EDITOR: NICHOLAS GRASA; HAIR: ELISE BIGLEY; MAKEUP: HETHER BECKREST; MANICURE: ROCHELLE DINGMAN. FROM “THE ELEMENTS OF STYLE”: STEFANIE MOSHAMMER; ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. FROM “NEUTRAL TERRITORY”: PIETER HUGO; FASHION EDITOR: SAMUEL DRIRA; MODEL: CHU WONG; HAIR: ANNE SOFIE BEGRUP; MAKEUP: ASAMI KAWAI; MANICURE: SALLY DERBALI. FROM “LIGHT IT UP”: JESSICA MADAVO; FASHION EDITOR: NELL KALONJI; MODEL: ADHEL BOL; HAIR: CLAIRE GRECH; MAKEUP: LAURA DOMINIQUE.



A-K-R-I-S-
100 years

WHY DON'T YOU...?

The Month in CULTURE and STYLE

1 STREAM

DAISY JONES & THE SIX

Starring Riley Keough, Camila Morrone, and Suki Waterhouse, this new miniseries, based on the novel by Taylor Jenkins Reid, follows the meteoric rise—and messy crash—of a fictional 1970s rock band. Executive-produced by Reese Witherspoon, the show premieres on Amazon March 3.



4 SEE

LIFE OF PI ON BROADWAY

The new stage adaptation of Yann Martel's Booker Prize-winning 2001 novel debuts on March 9, charting the existential journey of a 16-year-old boy after a shipwreck leaves him stranded on a lifeboat with a hyena, zebra, orangutan, and Bengal tiger.



5 EXPERIENCE

“WANGECHI MUTU: INTERTWINED”

On March 2, New York's New Museum will present a comprehensive survey of the Kenyan American visual artist, bringing together more than 100 works encompassing painting, collage, sculpture, film, and performance from her 25-year career.

2 GET

ONE LAST BITE AT NOMA

René Redzepi may have announced plans to close his famed Copenhagen restaurant next year, but from March 15 to May 20, Kyoto, Japan, will play host to a 10-week pop-up in the city's Ace Hotel. Both the lunch and dinner menus will incorporate Japanese cooking methods and regional ingredients like Kujo green onions, Kintoki red carrots, and cherry blossoms.



3 MAKE

A SPLASH

Spring is the best time to wade into the world of water-based fragrances, like Forêt de Komi by Officine Universelle Buly, which are composed mostly of botanical oils and other naturally derived ingredients, last longer, and are gentler on skin.



6 DRESS

FROM THE HIP

Trade in those Y2K-inspired low-rise jeans for hip-hugging trousers worn with a cropped jacket or bustier for a fresh take on the going-out top, as seen at Stella McCartney, LRS, and Alexander McQueen.



7 WAKE UP

WITH THE MOON

In her new cookbook, *Lune*, Kate Reid, the founder of Australian bakery Lune Croissanterie, offers instructions for making her renowned pastries.

SEBASTIAN CHACON, WILL HARRISON, JOSH WHITEHOUSE, SUKI WATERHOUSE, AND SAM CLAFLIN IN *DAISY JONES & THE SIX*: LACEY TERRELL/PRIME VIDEO; RENÉ REDZEPI AT A KYOTO FOOD MARKET: AMY TANG; OFFICINE UNIVERSELLE BULY'S EAU TRIPLE FORÊT DE KOMI: COURTESY THE BRAND; ROWAN MAGEE AND ADI DIXIT IN *LIFE OF PI*: MATTHEW MURPHY AND EVAN ZIMMERMAN FOR MURPHYMAGE; WANGECHI MUTU, *YO MAMA*, 2003, INK, MICA FLAKES, ACRYLIC, PRESSURE-SENSITIVE FILM, CUT-AND-PASTED PRINTED PAPER, AND PAINTED PAPER ON PAPER, DIPTYCH, OVERALL 59 1/8 x 85 IN (150.2 x 215.9 CM): THE MUSEUM OF MODERN ART, NEW YORK, THE JUDITH ROTHCHILD FOUNDATION CONTEMPORARY DRAWINGS COLLECTION GIFT, 2005, COURTESY THE ARTIST AND VIELMETTER LOS ANGELES, PHOTO BY ROBERT EDEMEYER; *LUNE: CROISSANTS ALL DAY, ALL NIGHT*: HARDIE GRANT BOOKS; STELLA MCCARTNEY AND ALEXANDER McQUEEN SPRING 2023 RUNWAY: COURTESY THE DESIGNERS; LRS SPRING 2023 RUNWAY: JACOB PRITCHARD/COURTESY THE DESIGNER

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C O N T R I B U T O R S

ON THE PEOPLE WHOSE LEGACIES THEY ADMIRE



MAX FARAGO

PHOTOGRAPHER:
“Reconstructing Paris,”
page 145

“My grandfather Peter Farago. He survived the Holocaust and was able to make his way to the United States, where he created a stable and safe life for his children and grandchildren. He was kind, gentle, and intelligent.”



EMMA CARMICHAEL

WRITER:
“Reconstructing Paris,”
page 145

“Billie Jean King, for leading the way in the ongoing fight for equal pay for women athletes—and always wearing a great blazer.”



YASHUA SIMMONS

STYLIST:
“Reconstructing Paris,”
page 145

“It’s quite impressive that in my lifetime I have witnessed firsthand a duo who have lived many lives, all while leaving echoes that inspire and fuel me. It’s the legacy of my mom and dad that I admire the most.”



OTEGHA UWAGBA

WRITER:
“Super Everything,”
page 200

“From a fashion perspective, Phoebe Philo. She completely revolutionized the way a whole generation of women dresses, and you only have to walk down the street in any major city to spot women who’ve been influenced by her style sense. I think that’s hugely impressive.”



PHILIP-DANIEL DUCASSE

PHOTOGRAPHER:
“Going Home,”
page 166

“I’m inspired by Toussaint Louverture’s legacy of revolutionary leadership. It fills me with pride knowing that this is my tradition, that my ancestors fought for their freedom—and won. For me, and for all Haitians, he truly represents the meaning of his surname, *l’ouverture*: ‘the one who opened the way.’”



PRACHI GUPTA

WRITER:
“After the Whistle Blows,”
page 216

“I will always be grateful for bell hooks, whose insights on feminism, race, and gender have deeply affected my own perspectives. The radical visions and understanding of love, compassion, liberation, and spirituality that she espoused in both her writing and in her daily practice continue to feel prescient, even after her death.”



TIA WILLIAMS

WRITER:
“The New ‘90s,”
page 135

“When I’m creatively blocked, I think of fashion designer Ann Lowe. The first Black woman to own a Madison Avenue shop, she created gowns for first ladies, movie stars, and café society—but racism kept her an industry secret. I love that her legacy is being celebrated now.”

LEVIAN®

WRAPPED IN CHOCOLATE™ COLLECTION

EXCLUSIVELY AVAILABLE AT JARED & JARED.COM

LEVIAN.COM 877-2LEVIAN



A full-page fashion advertisement for Alberta Ferretti. A model with long dark hair stands centrally, wearing a vibrant pink, sleeveless gown with a deep V-neckline and a wide, draped skirt that flows out in large, billowing loops. She is wearing high-heeled sandals with a metallic, textured detail. The background is a solid, warm orange-gold color. The brand name 'ALBERTA FERRETTI' is printed in large, bold, black capital letters across the middle of the image.

ALBERTA FERRETTI

T H E B A Z A A R

WHAT TO BUY AND HOW TO WEAR IT

EDITED BY JACLYN ALEXANDRA COHEN

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO

Let It
SHINE



Balenciaga Technoclog
Strass shoes, \$8,300 per pair;
balenciaga.com.

What if the TRADITIONAL *Dutch* WOODEN CLOG *were*
3D-PRINTED *and covered in glittering* RHINESTONES?
BALENCIAGA *has the* ANSWER.

T H E B A Z A A R

MARKET MEMO: Polka-Dot Blouses

SPOT *On*



NILI LOTAN



SALON 1884



EQUIPMENT



PROENZA SCHOULER



FROM LEFT: BMUET(T)E, SAINT LAURENT, CHANEL, BATSHEVA, BURBERRY, PROENZA SCHOULER

WHY DON'T YOU...?

Add another dimension with a structured EAST-WEST BAG.

Clockwise from top: Tory Burch bag, \$598; toryburch.com. Givenchy mini bag, \$1,690; givenchy.com. Miu Miu bag, \$2,800; miumiu.com.



From left: Nili Lotan shirt, \$595; shopBAZAAR.com. Salon 1884 shirt, \$1,090; neimanmarcus.com. Equipment shirt, \$295; equipmentfr.com. Proenza Schouler shirt, \$890; 212-420-7300.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. BMUET(T)E RUNWAY: MAJA SMIEJKOWSKA FOR CHRIS YATES MEDIA; BATSHEVA RUNWAY: GORUNWAY; ALL RUNWAY: COURTESY THE DESIGNERS; STILL LIFE: RICHARD MAJCHRAK/STUDIO D. = BUY ON SHOPBAZAAR.COM



MARKET MEMO: Waistcoat Suits

VESTED *Interest*



WHY DON'T YOU...?
Add some ease
with a pair
of FISHERMAN
SANDALS.



CHANEL



STELLA McCARTNEY



ULLA JOHNSON

Clockwise from top left:
Brunello Cucinelli gilet,
\$2,795, and pants,
\$1,695; 212-334-1010.
Saint Art waistcoat, \$155,
and trousers, \$185;
saintartnewyork.com.
Free People tuxedo set,
\$308; freepeople.com.
Gabriela Hearst vest,
\$990, and pants, \$1,090;
gabrielahearst.com.

From top left: Church's sandal, \$1,120; farfetch.com. Tod's sandal,
\$895; tods.com. Gabriela Hearst sandal, \$890; gabrielahearst.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: MAYOWA NICHOLAS; RUNWAY: COURTESY THE DESIGNERS; GABRIELA HEARST VEST,
PANTS, AND SANDAL AND CHURCH'S SANDAL: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRAZAK/STUDIO D

CHANEL

COCO MADEMOISELLE



EAU DE PARFUM

CHANEL



DILLARD'S

CHANEL.COM

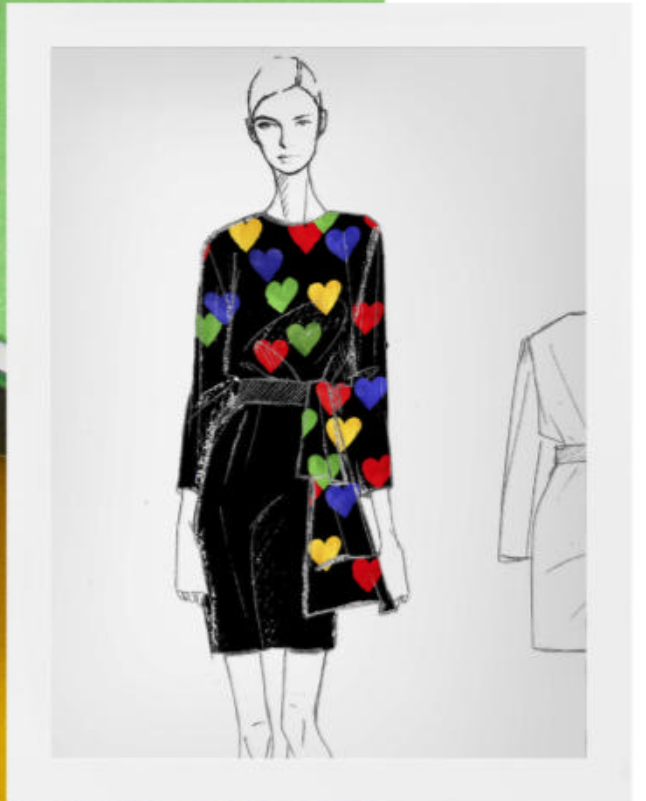
T H E B A Z A A R

THE SCOPE: Akris Hearts Print

Labors of LOVE

AKRIS *marks 100 years by* CELEBRATING *a* LEGACY
of CREATIVE COLLABORATION

FASHION EDITOR: JACLYN ALEXANDRA COHEN. PROP STYLING: ELLA PERDEREAU; INSET PHOTOS: COURTESY AKRIS



Akris Anouk day bag,
\$1,790; akris.com.

"Fashion never is a solo love affair," says Akris creative director Albert Kriemler. "A collection is always a collective achievement." It's an ethos in the DNA of the family-run Swiss house, which was founded by Kriemler's grandmother Alice in St. Gallen in 1922 and is known for collectible prints and architectural designs. To mark Akris's centennial last year, Kriemler paid tribute to that history in the Spring 2023 collection, which featured archival silhouettes and a custom multicolor heart print from the Fall 1989

collection created by Italian print designer and manufacturer Gianpaolo Ghioldi. That earlier collection marked the first time Ghioldi—a supplier to storied couture houses like Dior, Saint Laurent, and Valentino—had worked on ready-to-wear. Ghioldi has now collaborated with Akris for more than three decades. "When the fabric rolls arrive, I can always see what is a Ghioldi roll," says Kriemler. "It shows me what it means to have a human being, a like-minded person, involved in creating something." ALISON S. COHN



TOM FORD



EYEWEAR

T H E B A Z A A R

IN THE FASHION CLOSET: Pointed-Toe Pumps

Top NOTES




VALENTINO GARAVANI PUMPS, \$920; SIMILAR STYLES AVAILABLE AT 212-772-6969.



DOLCE & GABBANA PUMPS, \$795; 877-70-DGUSA.



GIANVITO ROSSI PUMPS, \$775; SHOPBAZAAR.COM. 

*Work all the angles
with a CLASSIC
HEEL in an unexpected
COLOR or FINISH*



DSQUARED2 SHOES; DSQUARED2.COM/US.



LANVIN PUMPS, \$790; LANVIN.COM.




VERSACE PUMPS, \$1,175; VERSACE.COM.




MOSCHINO HEELS, \$785; SAKSFIFTHAVENUE.COM.



TOM FORD PUMPS, \$1,890; SHOPBAZAAR.COM. 



LOEWE PUMPS, \$950; SHOPBAZAAR.COM. 

FASHION EDITOR: JACLYN ALEXANDRA COHEN. SEE THE DIRECTORY FOR SHOPPING DETAILS.  = BUY ON SHOPBAZAAR.COM

T H E B A Z A A R

THE EVENING BAG

Fringe BENEFITS

HERMÈS'S TOUPET
BUCKET BAG *gets a*
playful update INSPIRED
by the SPIRIT *of*
the ROARING 1920s
with a fiery-hued
FEATHER SKIRT

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: CÉLINE CORBINEAU. SEE THE DIRECTORY FOR SHOPPING DETAILS.

Hermès Toupet handbag; hermes.com.

PHOTOGRAPH BY PETER LANGER

T H E B A Z A A R


4 OF A KIND: Fold-Over Bags

Practical MAGIC



*A luxe LEATHER TOTE that does DOUBLE DUTY
as a ROOMY CLUTCH is the ultimate BAG of TRICKS*



Top left: Brunello Cucinelli vest, \$3,795, and pants, \$1,695; 212-334-1010. Proenza Schouler bag, \$1,890; shopBAZAAR.com. 
Top right: Adam Lippes tuxedo vest, \$2,490, and trousers, \$1,890; adamlippes.com. Jil Sander by Lucie and Luke Meier bag; jilsander.com.

Bottom right: Cos sleeveless blazer, \$175, and trousers, \$150; 855-842-1818. Gabriela Hearst clutch, \$4,490; gabrielahearst.com.
Bottom left: Michael Kors Collection vest, \$1,590, and trousers, \$1,290; michaelkors.com. Dries Van Noten tote, \$1,695; driesvannoten.com.

FASHION EDITOR: MIGUEL ENAMORADO. MANICURE: AJA WALTON FOR ESSIE. SEE THE DIRECTORY FOR SHOPPING DETAILS.  = BUY ON SHOPBAZAAR.COM



HERNO

T H E B A Z A A R

THE NECKLACE

Purple REIGN

Inspired by BULGARI's 1950s and 1960s designs, this AMETHYST NECKLACE showcases 14 jumbo CABOCHONS and oozes La Dolce Vita-era ITALIAN GLAMOUR

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. PROP STYLING: ELLA PERDEAU. SEE THE DIRECTORY FOR SHOPPING DETAILS.

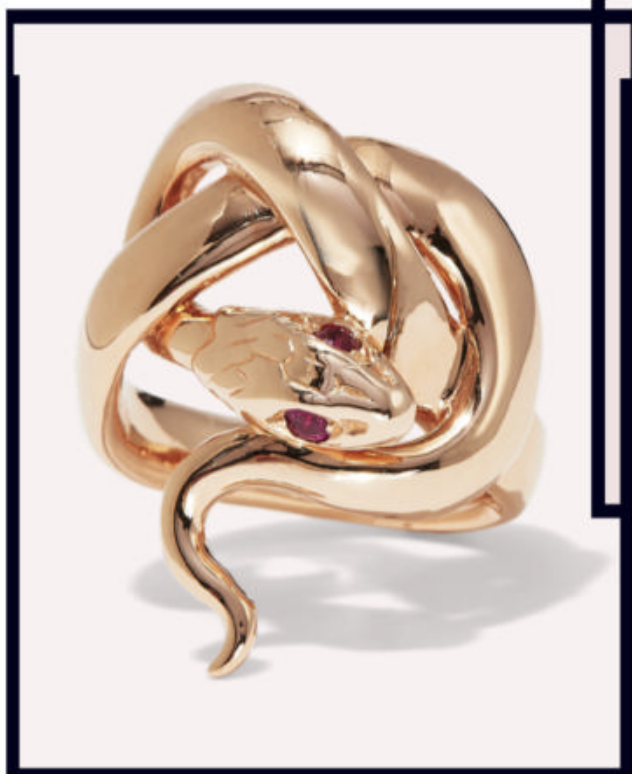
Bulgari High Jewelry necklace;
800-BULGARI.

PHOTOGRAPH BY FLORENT TANET

T H E B A Z A A R

JEWELRY SPECIAL: Snake Rings

Real CHARMERS



The most mesmerizing GOLD SERPENTINE RINGS offer bejeweled and sculptural TWISTS on a CLASSIC MOTIF, considered a SYMBOL of LOVE, POWER, REBIRTH, and GOOD FORTUNE

Clockwise from top left: Le Vian ring, \$10,648; levian.com. Ilaria Icardi snake ring, \$5,950; ilariaicardi.com. FoundRae bands, from \$2,850 for two; shopBAZAAR.com. Tiffany & Co. Elsa Peretti snake ring, \$2,000; tiffany.com. Bulgari Serpenti ring; bulgari.com. Sylvie Corbelin snake ring, \$5,500; Broken English, 212-219-1264.

THE GOOD BUY: Panthère de Cartier Watch

Precious MOMENTS



Panthère de Cartier watch; 800-CARTIER.

Good American CEO and cofounder EMMA GREDE *on what makes her* TICK

I am not somebody who buys into crazy fashion. I buy beautiful things that last and wear the same things over and over again quite happily. They become like treasures to me. I wear Good American jeans almost every single day, and I have more white shirts than anybody else. I also love gold jewelry but wear the same pieces on rotation. I'm from East London, so once a girl in a gold hoop, always a girl in a gold hoop. The first watch I ever bought myself was a steel Cartier Santos watch. I worked really close to Bond Street in the West End of London, and I would go past the Cartier store all the time and look in the window. I just wanted the red box so much. My Panthère watch was a Mother's

Day gift from my kids—or from my husband to my kids to me. I always thought about buying it for myself, but it felt too indulgent. My kids were so proud. It's funny because my son always says, "Oh, you're wearing the watch I bought you." It just makes me giggle. I love that it's the larger format size. It sits flat on your wrist, and there's nothing flashy about it at all. It's such a classic, so elegant, and one of the most beautiful things I own. I wear it pretty much every day, usually with a pair of matching gold Engelbert bracelets. For me, the watch is a constant reminder of how precious time is and how it's your choice how you spend it. AS TOLD TO ARIANA MARSH

FASHION EDITOR: JACLYN ALEXANDRA COHEN. STILL LIFE: RICHARD MAJCHRAK/STUDIO D. SEE THE DIRECTORY FOR SHOPPING DETAILS.

T H E B A Z A A R

4 OF A KIND: Watches and Bracelets

Good TIMES



Who says a WATCH should be worn solo? Try mixing TWO—or MORE—with an assortment of METAL BRACELETS and BANGLES.




Toteme shirt (worn throughout), \$680; shopBAZAAR.com. Brunello Cucinelli pants (worn throughout), \$2,295; 212-334-1010. Top left, from left: Tacori Crescent Eclipse bangles, \$7,990 each; tacori.com. Longines DolceVita watch, \$1,350; longines.com. Messika Paris bracelet, \$9,020; messika.com. De Beers Forevermark line bracelet; forevermark.com. Longines DolceVita watch, \$1,350; longines.com. Ariana Boussard-Reifel cuff, \$395; arianaboussardreifel.com. Top right, from left: Pomellato Brera bracelet; 929-667-1967. Breguet Classique 8067 watch; 646-692-6469. Le Vian bracelet, \$3,898; levian.com. Breguet Reine de Naples 9808 watch; 646-692-6469. Pomellato Iconica bracelet, \$13,200; 929-667-1967. Pomellato Iconica bangle,

\$7,500; 929-667-1967. Bottom right, from left: Bulgari B.zero1 bracelet, \$5,650; bulgari.com. Nouvel Heritage bangle, \$4,400; nouvelheritage.com. Rolex Datejust 31 watch; rolex.com. Minty Taboo tennis bracelet, \$6,900; mintydiamonds.com. Tiffany & Co. pearl bracelet, \$1,050; tiffany.com. Rolex Air-King Oystersteel watch, \$7,400; rolex.com. Nouvel Heritage bangle, \$5,000; nouvelheritage.com. Bottom left, from left: Pasquale Bruni bracelet; us.pasqualebruni.com. Omega Constellation watch; omegawatches.com. Omega Mini Trésor watch; omegawatches.com. Le Vian bracelet, \$3,898; levian.com. Omega Seamaster Aqua Terra watch, \$10,900; omegawatches.com. Tiffany & Co. HardWear link bracelet, \$9,400; tiffany.com.

From the EDITORS of HARPER'S BAZAAR


A NEW SEASON ALWAYS FEELS LIKE AN AWAKENING, a new chapter in your story—and our editors wanted this fresh edit of exclusives to reflect just that. Positive, hopeful, and playful, these smile-inducing, wanderlust-sparking pieces feel like spring's first rays of sunshine.

From the use of locally sourced materials to the 18k gold-plated accents, no detail is too small for CESTA COLLECTIVE. Thoughtfully handcrafted, this crossbody is the rainbow you've been chasing.

 Cesta Collective bag, \$625.




Inspired by dreamy European getaways, this retro-print matching set from London-based KITRI is a charming way to welcome the lovely weather and get ready for your upcoming escapes.

 Kitri shirt, \$195, and pants, \$195.




The blue skies will put a spring in your step, but LABUCQ will boost it to new heights with these candy-colored flatform sandals.


 Labucq sandals, \$450 per pair.



Jewelry from AGMES is a sight to behold. These modern pearl drops are punctuated with bold lapis beads and fall to your shoulders, delicately swaying with each movement. Elegant drama has entered the conversation.

 AGMES earrings, \$560.

With the future already looking bright, you don't need rose-colored glasses, but when they're this stylish, why not add an extra dose of optimism? Best-selling brand CHIMI never disappoints with its mood-lifting designs.

 Chimi sunglasses, \$170.



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SHOP ALL OUR EXCLUSIVES
AND DISCOVER MORE
EDITORS' PICKS
ON SHOPBAZAAR.COM.



T H E B A Z A A R

SPORTSWEAR GUIDE

Bottega Veneta leather flannel;
bottegaveneta.com.



AMERICAN *Dreaming*

The spirit of AMERICAN SPORTSWEAR was all over the spring runways, from ELEVATED TAKES on staples like the PLAID SHIRT (in luxe leather at Bottega Veneta) to sleek SPINS on the CLASSICS. Here, our breakdown of the key LOOKS and PIECES.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. SEE THE DIRECTORY FOR SHOPPING DETAILS.

T H E B A Z A A R

SPORTSWEAR GUIDE: WESTERN



THE DENIM SHIRT


Worn by cowboys and ranchers, it's a foundational piece that only gets better with age.
Closed denim shirt, \$445; closed.com.

STYLING TIP

Take a long jean skirt up a notch with a white blouse and a cropped cardigan.
At right: Altuzarra



THE DENIM SKIRT

Denim midis and maxis have made a roaring resurgence this season, popping up at Burberry, Givenchy, and Bottega Veneta.
Khaite skirt, \$440; shopBAZAAR.com. 



THE PLAID SHIRT

Rendered in flannel, wool, or even buttery leather, it still checks all the boxes.
Clockwise from top left: We the Free by Free People shirt, \$128; freepeople.com. Gant x Wrangler shirt, \$150; gant.com. R13 shirt, \$450; r13.com. Polo Ralph Lauren shirt, \$168; ralphlauren.com.



THE TRUCKER JACKET

A pillar of American style, it can be dressed up or down and comes in a wide variety of washes and cuts.
Guess Originals trucker jacket, \$118; guessoriginals.com.



THE BANDANNA

Wear it as a kerchief or tied on a bag.
From left: Mister Bandana western bandanna, \$45; misterbandana.com. Manner Market western scarf, \$68; similar styles available at mannermarket.com.
45R bandanna, \$116; 917-237-0045.

THE BLACK-FRAMED SUNGLASSES

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Jacques Marie Mage sunglasses, \$750; jacquesmariemage.com.



THE HIGH TOPS

It's been a while since basketball players wore Chuck Taylors on the court, but the high-top style—now available in a range of high-fashion iterations—still has game.
Jil Sander by Lucie and Luke Meier sneakers; jilsander.com.

MODEL IMAGE, CENTER: JODY ROGAC; MODEL: MAYOWA NICHOLAS; RUNWAY: COURTESY THE DESIGNER; SUNGLASSES: COURTESY THE BRAND; ALL OTHER STILL LIFE: RICHARD MAJCHRZAK/STUDIO D.  = BUY ON SHOPBAZAAR.COM

T H E B A Z A A R

SPORTSWEAR GUIDE: WORKWEAR

MODEL IMAGE, CENTER: SHARIF HAMZA; MODEL: ENIOLA ABIORO; RUNWAY: COURTESY THE DESIGNER; STILL LIFE: RICHARD MAJCHRZAK/STUDIO D



THE BOILER SUIT

Invented for coal-fire tenders during the industrial revolution, it's the zip-front epitome of utilitarian ease.

Brunello Cucinelli jumpsuit, \$4,795; 212-334-1010.



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Clarks Originals moccasins, \$160; clarksusa.com.



THE KHAKI WORK SHIRT

Cut boxy in a sturdy twill, with a pair of pleated breast pockets, it offers both function and finesse.

Brooks Brothers shirt, \$128; brooksbrothers.com.

STYLING TIP

Layer a henley over tees, tanks, and long-sleeve shirts for a textured take on basics.

At left: Bottega Veneta



THE HENLEY

The humble henley has come a long way from its beginnings as a cool-weather underpinning for men, with enough nonwaffle energy to be worn on its own.

Free People henley, \$158; freepeople.com.

THE DOG-TAG NECKLACE

Part of the U.S. military uniform for more than a century, it's been reimagined in sterling silver and yellow gold.

Tiffany & Co. Tiffany 1837 Makers ID-tag pendant, \$6,050; tiffany.com.



THE ID BRACELET

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Tiffany & Co. ID bracelets, \$775 (top) and \$10,400 (bottom); tiffany.com.

T H E B A Z A A R

SPORTSWEAR GUIDE: PREPPY



THE VARSITY JACKET

A canvas for self-expression, the letterman jacket has become fashion's go-to sporty statement piece.

Wales Bonner varsity jacket, \$3,055; walesbonner.net.



THE BASEBALL CAP

Always a home run.

New Era Cap LLC New York Yankees cap, \$33.99; neweracap.com.



THE CARDIGAN

Designers are breathing new life into the classic cable-knit sweater with abstract prints and ultramodern weaves.

Coach cardigan, \$650; coach.com.



THE CANVAS TOTE

Originally designed to carry ice, this roomy carryall is now the ultimate casual companion.

L.L.Bean tote, \$44.95; llbean.com.

STYLING TIP

Take the edge off a crisp white shirt with an easy knit or a sweater vest.

At right: Prada



THE BLAZER

A dark double-breasted jacket in a modern cut will take you anywhere you want to go.

Derek Lam 10 Crosby jacket, \$550; dereklam.com.



THE STRIPED TIE

Let it shine with a touch of metallic thread.

From left: J. Press tie, \$79; jpressonline.com. Thom Browne tie, \$240; thombrowne.com. J.Crew tie; similar styles available at jcrew.com.



THE PENNY LOAFER, THE OXFORD, AND THE BALLET FLAT

The ultimate preppy shoe wardrobe: comfortable, versatile, eminently grounding, and forever in fashion.

From left: G.H. Bass Weejuns loafers, \$155; ghbass.com. Church's shoes, \$1,200; church-footwear.com. Margaux flats, \$195; margauxny.com.



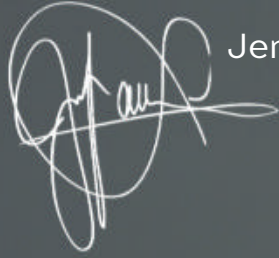
THE PEARL STUDS

An understated pair is the essence of refinement.

Mateo studs, \$325; mateonewyork.com.

MODEL IMAGE, CENTER: SHANIQUA JARVIS; MODEL: KYLA RAMSEY; RUNWAY: COURTESY THE DESIGNER; BAG: COURTESY THE BRAND; ALL OTHER STILL LIFE: RICHARD MAJCHRAK/STUDIO D

Elegance is an attitude



Jennifer Lawrence



LONGINES



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Tennis legend BILLIE JEAN KING
and designer and philanthropist
 TORY BURCH *on* CHANGING
 THE GAME *for* WOMEN—in
 SPORTS, BUSINESS, *and* LIFE

Since their respective entrées into fashion and sports, designer Tory Burch and tennis star Billie Jean King have used their platforms and influence to fight for women's equality.

Burch, who serves as the executive chairman and chief creative officer of her eponymous brand, launched the Tory Burch Foundation in 2009. "I've focused on the concept of building a business where purpose is a given," she says. "That was unheard of 19 years ago, when I started my company; people did not believe in that." Along with supporting female entrepreneurs by providing access to capital, financial education, and digital resources, the foundation hosts an annual summit where leaders across a range of fields engage in a full day of conversations tackling the most pressing issues facing women. Last year, King joined Burch onstage for a discussion about her trailblazing tennis career and how she helped pave the way forward for the female athletes who followed.

It has been 50 years since King beat 55-year-old retired Wimbledon champion Bobby Riggs in what was promoted as the Battle of the Sexes. (Riggs challenged King, then 29, to the match to attempt to prove the inferiority of the female game.) But to remember her accomplishments within the context of a man's (failed) agenda diminishes the full scope of her achievements. In 1970, King, along with eight other female players, broke away from the United States Lawn Tennis Association (now the United States Tennis Association) to start their own women-only tour with prize money that would reward players more equitably. Launched as the Virginia Slims Circuit, it grew into the Women's Tennis Association in just three years. That same year, King also founded the Women's Sports Foundation, a nonprofit dedicated to advancing the lives of women and girls through sports, and

she has since continued to tirelessly campaign for gender parity and LGBTQ+ rights.

In 2020, the Fed Cup—the premier international team competition in women's tennis since 1963—was renamed the Billie Jean King Cup in honor of the pioneering player. For last year's finals, which took place in Glasgow, Scotland, in November, King wanted to begin a new tradition of bestowing the victors with a custom-made winner's jacket, so she enlisted Burch, her longtime friend and an avid tennis player, to design the garment. Rendered in "Billie Blue," the sharply cut blazer will, like King's iconic cerulean Adidas sneakers, remain an emblem of triumph and empowerment for decades to come.


Here, King and Burch discuss the importance of role models, building meaningful legacies, and tennis fashion's bold new serve.

BILLIE JEAN KING: People don't understand what sports do for women. In sports, you learn the culture of business. Ninety-four percent of women in C-suites identify with being an athlete, so sports also point to leadership. Sports teach girls and women to learn to trust their bodies and to be strong, not only physically but emotionally and mentally, and they help with confidence. And another thing, in a recent study on which sports increase life expectancy, tennis came out number one. We live almost an extra decade if we play it, Tory. And you play a lot more tennis than I do.

TORY BURCH: I'm laughing.

BJK: That's why you're such a good fit for the Billie Jean King Cup and all the other things we do together.

TB: You're always someone that I've looked up to. Women have not always been included in our history books, but you have, and ►

A photograph of two women against a plain light gray background. On the left, an older woman with short brown hair and glasses, identified as Billie Jean King, stands with her hands in her pockets. She is wearing a bright magenta jacket over a black top and black trousers. On the right, a younger woman with blonde hair sits on a white wooden stool. She is wearing a dark blue short-sleeved button-down shirt over a light blue skirt and black trousers. Both women are smiling at the camera.

*“Now
ATHLETES are
PRIORITIZING
their MENTAL
HEALTH over
the GAME.
I LOVE it.
I LOVE the fact
that they HAVE
CHOICES.”*

BILLIE JEAN KING

V O I C E S

IN CONVERSATION

that's a huge deal. When I was a young girl, having you as a role model was extremely important. It showed me that you could dream big and you could achieve anything. I have this blind faith in you because of who you are and the way that you changed the dynamic for young women, men, and all genders. You have shown the world what is possible.

BJK: You do have to see it to be it a lot of the time. What I've always done is visualize something and then ask myself, "How can we get there?" And then we start. It's dream it, build it, dream it, build it. And that's what you've done with your fashion brand, Tory.

TB: I wasn't aware of gender inequality when I was young. I grew up with three brothers, and I never realized that I couldn't do exactly what they could do. It was when I got into the workforce that I really saw that. I realized I could show women and men of all ages that we need to have a voice and speak up where we see inequity. When I founded my company, my plan was to start a global brand to empower and finance women in the United States. It's been a journey.

BJK: That's what's fun about it. You don't have that gratification at the end if something is easy as much as you do when it's challenging. I really like fashion. If you look at history, fashion tells you what's going on. Back in the late 1800s, when tennis really got started, women could not show their ankles or their wrists and had to wear a corset. It's shocking what they had to deal with. But you can see how things were loosened up as time went on. In the 1900s, women started showing their wrists and their ankles and got rid of the corset. Tennis fashion was always fascinating to me.

TB: I have been thrilled to see how much tennis fashion has evolved and how tennis players today are embracing more individualistic outfits on the court. I think that it is a symbol of empowerment and confidence: People are going out and giving everything they have, and they need to feel like themselves while doing that. To see Serena [Williams] and others not restricted in what they have to wear now shows the sky's the limit.

BJK: Players also have input with apparel companies today. I had input back in the day too; it was so much fun working with designers. I always wanted to be more on the cutting edge. It's more fun.

TB: Billie, I think what you represent is a fearlessness. And I think that's what I see when I see Serena come onto the court dressed how she does. There's a fearlessness to it, and I love that.

BJK: The biggest difference in tennis now from my perspective is that the acceptance level is so much greater. When I was younger, women couldn't discuss anything; we couldn't just be ourselves. When we started the women's professional tennis tour in 1970,



Above: The Billie Jean King Cup champion's jacket, designed by Tory Burch.
Below: The victorious Swiss team in their winner's jackets at the 2022 Billie Jean King Cup.

I couldn't talk about what was on my mind at all. Being part of the LGBTQ community, I was considered a sociopath until 1973. I was told that if I talked about my sexuality or my challenges, we wouldn't have a tour. That's not going to happen today. In fact, they celebrate those things. Now athletes are prioritizing their mental health over the game. I love it. I love the fact that they have choices. I love that they have physiotherapists, athletic trainers, massage therapists, and all these other things that we didn't have. But I also know it can go away in a heartbeat.

TB: This year is the 50th anniversary of the Battle of the Sexes. I don't know that I remember watching it—I was around five years old—but I remember that I knew about it, and obviously it had a lot of impact. I thought there was an arrogance to Bobby Riggs, like why wouldn't Billie beat him? That was what my attitude was.

BJK: That was huge because 90 million people all over the world saw it. It changed tennis forever; everybody was on a tennis court the next day. Also, I think women got a lot more self-confidence. I had so many women come up to me so excited about their

lives. They'd tell me they were never going to try to do something but that I changed their mind and they were going to go for it. It was about social change, and I'm glad I won, because we had just started the Virginia Slims Circuit in 1970, and the Battle of the Sexes was in '73. I also founded the Women's Tennis Association in '73, which was really pivotal. I wanted the men and women to be together in an association, and the men always said no. So we finally just started our own. It took more than 34 years to get equal prize money for women at the majors. It was the same with the World Cup of Tennis; men have had the Davis Cup since 1900.

TB: How did it feel to be in Glasgow for last year's event, with the whole cup being named after you, which is the only name it should be called?

(Continued on page 222)



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V O I C E S

ESSAY

The POWER *of* *the* SISTERHOOD



A TANTALIZING *photograph of* LITERARY
SUPERSTARS *before their* ASCENT, *including*
TONI MORRISON *and* ALICE WALKER, *evokes*
the DREAM *of* ARTISTIC COMMUNITY

Members of the Sisterhood, 1977. Front row, from left: Nana Maynard, Ntozake Shange, and Louise Meriwether. Back row, from left: Vertamae Smart-Grosvenor, Alice Walker, Audrey Edwards, Toni Morrison, and June Jordan.

The first thing I knew about writers was that you could not trust them in a group. My older sister is a writer. She went to the University of Iowa for playwriting, and by then, as a precocious teen, I knew it was where the supposedly best novelists studied in the fiction program. “Oh, the fiction writers won’t even talk to us,” my sister told me. “They stay by themselves. And the way they find out if they are doing badly is by their mailboxes. If they don’t like your work, they move your space around so everyone knows it and you lose your funding.”

Was this true? Had she been joking? It didn’t matter. I knew by then that I, too, desperately wanted to write. It would be embarrassing, I thought, having your artistic work reduced to a mailbox assignment, but it would be a deeper, more troubling thing to discover you were the type of person who would abide by that humiliation. If that’s what being in a community of writers was, I didn’t want any part of it.

I am lucky enough to say that my life as a writer and my relationship with other writers have been different. I’m part of a community I can trust implicitly, where I can confess some tender insecurity or just a rant about a book I irrationally envy. But that kind of jockeying for power, that relentless attention to an imaginary pecking order that skims just above actual talent, makes me wince, gives me the same light-headed feeling that comes from drinking too much rum.

My former self would think I’m a Pollyanna now because of the value and support I derive from my fellow writers. A life in the arts can feel impossible; when you are beginning to reach for it, it’s easy to convince yourself the only way forward is to go it alone. The idea of finding others—of being read, that is to say, of being understood—can feel like an impossible dream, a risk that would cost too much to take.

For the past few years, a photograph has circulated on social media of a Black women’s writing group from the 1970s called the Sisterhood. Pictured are the writers Nana Maynard, Ntozake Shange, Louise Meriwether, Vertamae Smart-Grosvenor, Alice Walker, Audrey Edwards, June Jordan, and Toni Morrison—all the

**ARTISTS *have to ASK themselves, are they creating for the mainstream?*
Or are they CREATING for themselves
and their COMPATRIOTS,
REFUSING TRANSLATION?**

current patron saints of literary culture, before they were anointed, when they were working artists. It has been a source of fascination for so many: What would it have been like to be read by a fellow genius? When I see it appear, as it does every few months or so, it’s a reminder of what it means to work at making culture when the mainstream literary world does not even recognize you.

The Sisterhood writing group formed as the wave of revolutionary rhetoric and organizing of the ’60s crested into something else. It came from the “Black power movement and the women’s movement, out of either the rubble or the structures of both of those movements,” professor Noliwe Rooks tells me. Rooks is the chair of the Africana Studies department at Brown University.

Of the members of the Sisterhood, she says, “They weren’t brands, and they weren’t celebrities.” The group served, Rooks posits, as a critique of the idea that there could be only one great Black woman writer in a generation. The Sisterhood insisted on multiplicity. A generation earlier, James Baldwin and Richard Wright had circled each other warily, cognizant of the scrutiny of the larger white literary world. The Sisterhood, at least at its start, rejected the myth of the one and only. This is evident in Morrison’s work as an editor at Random House, where she published works by Angela Davis and Henry Dumas, and Walker’s promotion of fellow Black female writers to publications and editors. It’s there in members’ archived syllabi, where we can see them assigning one another’s work to their students, long before that work was considered part of any canon.

Crucially, their writing “wasn’t just about holding white people accountable,” Rooks points out to me. Artists from marginalized identities have to ask themselves who their audience is; are they creating for the mainstream, an incessant plea to be recognized as fully human? Or are they creating for themselves and their compatriots, refusing translation, to footnote themselves? The members of the Sisterhood produced wildly different work across all genres—literary fiction, memoir, travel writing, food writing, and poetry—but the one thing that united their outlook was this refusal to create for that other gaze. First and foremost, they were experiencing the thrill of creating for one another.

Nowadays, so many of us spend our time trying to shame white institutions into publishing more of us and paying us more. The members of the Sisterhood took a different approach. They imagined an infrastructure that might carry their work on to those who would actually read and understand it. Creating conferences, film festivals, and reading groups to discuss their work was as important as what they did on the page. It was, in fact, imperative in a wider culture that implicitly didn’t believe Black women capable of intellectual labor. It was toil that was rarely explicitly publicly acknowledged. “Black feminists’ practice isn’t always a public-facing, recognizable work,” explains Autumn Womack, assistant professor of English and African American studies at Princeton University. Womack is also the curator of a new exhibition of Morrison’s papers at the university’s library. The Sisterhood found immense value in doing the work that was unseen, that was not immediately published, disseminated, or consumed by a wider culture intent on misunderstanding it. For me, this feels especially poignant in a literary landscape where the concept of “exposure” hovers like a talisman.

I think the photograph remains so powerful because it represents a fantasy that even its subjects couldn’t maintain for long. The Sisterhood ceased to convene as a writing group by the 1980s, as its members’ artistic lives changed, though pieces of its spirit would enliven American literary culture for decades to come. Now the laughing women in the photograph are icons, their faces printed across tote bags, the prose they worked so hard to create excerpted, sampled, cut up, and cited. This is not necessarily a bad thing, but their sanctification means it’s easy to miss what these women were to one another: a listening ear, a second reader who understood the totality of spirit and personhood and history and empire these women were writing against and about and who had the respect to give those brilliant ideas an honest edit. **HB**

Dancer and choreographer BILL T. JONES
and historian and professor HENRY LOUIS
 GATES JR. *discuss* CONTRIBUTING *to—and*
 PRESERVING—*the* BLACK *cultural* LEGACY

Henry Louis Gates Jr. and Bill T. Jones first met in 1994, when Gates, then early in his career as a professor at Harvard, was writing a profile on the dancer and choreographer, who was at the height of his career. Nearly 30 years later, the two have remained friends and continue to set—and then exceed—the pace within artistic and intellectual spaces.

Jones and his partner in life and dance, Arnie Zane, began performing together in the early 1970s. In 1982, they founded the Bill T. Jones/Arnie Zane Company, assembling a nontraditional group of dancers of all ethnicities, sizes, and backgrounds to perform their groundbreaking works, which rejected the more restrictive styles of classic modern dance and incorporated film, singing, and spoken dialogue. Shepherding a new type of postmodern dance, they commented on topics like identity, censorship, homophobia, and narratives surrounding the Black male body through raw, emotive choreography that often saw male dancers performing sensual duets.

In 1988, Zane died of AIDS-related lymphoma, and the experience of watching his partner's suffering inspired Jones to choreograph his most well-known piece to date, the controversial *Still/Here* (1994), which included videotaped interviews with individuals dying from AIDS and cancer. Throughout his career, Jones has also collaborated with a number of other companies, including Alvin Ailey American Dance Theater, and choreographed the Broadway musicals *Spring Awakening* (2006) and *Fela!* (2009), for which he won Tony awards.

As an award-winning literary critic, historian, scholar, filmmaker, author, and director of Harvard University's Hutchins Center for African & African American Research, Gates has worked tirelessly to expand the study and recognition of Black literature and culture. In addition to rediscovering some of the earliest novels by African Americans, he's written or cowritten more than 20 books of his own and produced and presented an astounding 26 documentary films, including 2013's Emmy-winning *The African Americans*. Since 2012, he has hosted the PBS series *Finding Your Roots With Henry Louis Gates, Jr.*, in which, with the use of DNA testing, he helps celebrity guests discover—and face—their ancestral histories.

Jones and Gates recently connected to consider what it means to build artistic legacies as Black men in America.

HENRY LOUIS GATES JR.: Bill, I know that you were forced to think about legacy with the passing of Arnie in 1988. One of the most touching things about your career is the fact that the dance company was named the Bill T. Jones/Arnie Zane Company.

BILL T. JONES: I think I should first own up to the fact that I am not a member of the elite art practice in our cultural consciousness. Elite art practice would be the ballet or the symphony orchestra. Arnie and I purposely entered into that world because we were still living a certain dream of the counterculture, where the status quo is not your friend. We were homosexuals, and we came onto the scene just a few years after the Stonewall Uprising. So it was “Who are you to think you’re going to have a legacy? And what for? You didn’t come from Martha Graham or Merce Cunningham.” Everyone was convinced that we were a flash in the pan. By pure tenacity, we stayed in there, and then history came to our door when they needed people to talk about the tragedy of HIV and AIDS....Our work is taught in universities now, and there are generations of people who have come behind us who are challenging or emulating what we did. That is the legacy.

HLG: You said that history knocked on your door, but, Bill, you knocked on history’s door too. The first time I saw you perform, I couldn’t believe it. I was struck at how you were defining the moment of postmodernism with the movements of your body; I saw you very much in the tradition of dance but at a seminal moment when you were redefining it in your own image....I have a PhD in English literature from the University of Cambridge. But I didn’t want to write about Shakespeare or Milton. I wanted to be part of a generation that would institutionalize the study of people of color, more specifically people of African descent. Something that’s characterized my administration at Harvard, building the African and African American Studies department, is that if the best candidate is white, if the best candidate is Asian, we’re going to hire the white candidate or the Asian candidate. You don’t have to be Black to be an expert on the African American experience. It is just like every other academic field.

BTJ: I don’t think an artist’s credibility rides on their understanding of history. Those criteria of what you call excellence were the headwinds that Arnie and I ran against. People would ask, “Why is this person on the stage at the Kennedy Center? Is this liberal guilt?” So there’s a distinction there when we talk about excellence.

HLG: Many of the greatest scholars of what we now call African American studies had to write their PhD dissertations on a white author or a white subject because it was thought that a Black subject wasn’t worthy in allowing potential scholars to demonstrate that they had mastery of their field. I wrote one of my first books, *The Signifying Monkey*, which is about the Black vernacular tradition, when I came up for tenure at Yale, and I didn’t get tenure. People said, “This stuff is not literature; he’s not ready.” I had taught at Yale nine years. It broke my heart, but I left. Still, I wouldn’t do ►



Far left: Bill T. Jones at his New York studio in 2018.
Near left: Henry Louis Gates Jr. at the Beverly Hilton hotel in 2016.

“I wanted to have the ABILITY to be as FREE as JAMES JOYCE. And yet, by the same token, I wanted to be PRIZED for my INTELLECTUAL UNDERSTANDING.”
BILL T. JONES

“Some people will hail you as a GENIUS. Some people will hail you as being the OPPOSITE. And that’s when you have to be sustained by SELF-LOVE that you’ve taken from the PEOPLE who LOVE you.”
HENRY LOUIS GATES JR.



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it any other way. You have to stand up for your principles. I love the Black tradition because I know how rich and vibrant it is. Our people created one of the world's greatest cultures collectively on the sub-Saharan African continent and in the New World. And the academic establishment traduced it, mocked it, minimized it. But my generation of scholars was able to have an institutional presence in the American Academy. So my goal's been to defend the culture itself from racists and show, using rigorous methodology, that it is just as sophisticated as any culture in the world.

BTJ: I see why you're the man for the job there at Harvard.... The famous *No Manifesto* [1965] of dancer and choreographer Yvonne Rainer, who was the great architect of the postmodern, finished a series of essays with her manifesto, which [says] things like no to moving or being moved, no to audience manipulation, no to virtuosity, no to charisma. A whole generation of people thought, "Wow, that means that she's saying yes to everything else." The avant-garde taught us that there was no longer a criteria, but now we're once again back to this idea of excellence. Can you be a leader in the development of a culture and not have those foundations? Can Jackson Pollock be allowed to throw that paint if he cannot paint like Leonardo da Vinci? Yes, he can. So as we're talking one Black man to another, do we as Blacks have to be conservative? That's what I was told. Don't get out there and embarrass us. But the white kids can get out there and take a crap on the floor and it's a profound gesture. I wanted to have the ability to be as free

as James Joyce. And yet, by the same token, I wanted to be prized for my intellectual understanding. Do you have any feeling about the white avant-garde and the authentic Black self?

HLG: You can't write a sentence unless you know the ABCs of the syntactical structure in English. You need to learn the ABCs of your profession. And then beyond that, if you're going to bend a tradition, step outside of a tradition, you need to know the tradition you're bending or stepping outside of. You didn't just drop down from the moon. You had studied the history of dance. You knew what would work, what you could take from that history, and what didn't work and how you wanted to step around it. Miles Davis comes out of a tradition of playing the trumpet.

BTJ: Yeah, but he was a classically trained musician, wasn't he?

HLG: Yes, he went to Juilliard. And you're classically trained. He had two traditions that he had to master: the tradition of his classical training and the tradition of the jazz trumpet. And he took those two and braided them and produced his own version. But the point of genius is that you take that training, you imbibe the traditions, the logic, and then you step inside of it to redefine it. Some people will hail you as a genius. Some people will hail you as being the opposite. And that's when you have to be sustained by self-love that you've taken from the people who love you. You have to be able to look in the mirror and say, "I know that I'm right, and I'm ahead of the curve. The world will catch up with me sooner or later." And that's certainly the case with you.... One of the reasons I think the most sublime achievements in African and African American culture traditionally have been vernacular forms is that Black people didn't care what white people thought. When they were inventing ragtime or jazz or the classic blues, they didn't do it for a white audience.

BTJ: Sometimes Black people can be oppressively conventional in what they think is most high and most beautiful. Young avant-garde white kids run out there, get hit by traffic oftentimes, but they feel they have the right to do it unfettered. It's more difficult to be a Black person running out there in the traffic of culture with them.

HLG: You are absolutely right that, traditionally, Black culture has been conservative. And it was conservative because of fear of acceptance or ridicule, right? But the element of Black culture makers who weren't conservative was real people who were just inventing the culture that they loved in juke joints and drawing on the traditions in which they were working.

BTJ: Do you think that speaking about race as two Black intellectuals is something that we are programmed to do at this point?

HLG: That's the burden of representation. When is Bill T. Jones an individual? When is he Black? When does your responsibility to your own integrity start and stop in a heavily burdened political context? Are you completely free of the white gaze? Is that ever possible? And I would say it's more possible for us today than it's ever been for Black people in North America. And as long as the overwhelming number of the people in prison are Black, as long as the amount of wealth that our people have accrued is so sadly small, then, yeah, we still have obligations to the African American community. But our responsibility is not to allow the community to confine the contours of our imagination. That is very important for us to always remember. **HB**

Bill T. Jones and Arnie Zane in 1984





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EDITED BY ALISON S. COHN

She's Bringing SEXY BACK

For SPRING 2023, clothes are suddenly REVEALING, TIGHT, and PLUNGING. But what's unique about this new SENSUAL MOOD is that FEMALE DESIGNERS are LEADING the charge.

Center: Vittoria Ceretti and Emily Ratajkowski backstage at Tory Burch. Runway, clockwise from lower left: Maryam Nassir Zadeh, Hermès, Simone Rocha, Ester Manas.

TORY BURCH: COURTESY TORY BURCH; HERMÈS: FILIPPO FIOR/COURTESY HERMÈS; MARYAM NASSIR ZADEH: MADISON VOELKEL; SIMONE ROCHA: COURTESY SIMONE ROCHA; ESTER MANAS: ETIENNE TORDOIR

LAST SUMMER, getting dressed ceased to mean putting on clothes. All around New York, I saw the crests where bums meet thighs, nipples beneath transparent shirts, bellies bared in meetings. Personally, I started wearing beach cover-ups to run errands and stuffed the slips that came with my sheer, diaphanous dresses and skirts into the back of my closet, charging outside in see-through clothes with no compunction. It was in part because it was so damn hot but also because I had this exotic but urgent feeling that I just didn't care what anyone looking at me thought.

The designer Maryam Nassirzadeh noticed several of her fellow New Yorkers dressing this way, including herself; she often shares outfit pics of sheer clothes over bikini bottoms or no bra with her highly engaged Instagram followers. The attitude inspired her own New York Fashion Week show in September, which showcased her treasured collection of fabric scraps pieced together over models' otherwise nude bodies. Some of the textiles were barely big enough to cover a single breast; she thought of them like gems or shells adorning the body. "Is this enough?" she recalls thinking. "But then I thought, there's something sensual and ethereal and meaningful in the sense of, like, [each textile] has an essence and an aura."

The next day, Tory Burch's models were more covered up but no less exposed. Her opening look was a sheer white elbow-length shirt revealing a gray bra beneath and a ruched darker gray miniskirt squeezed over a sheer black skirt. Much of the collection was similarly layered, with abs, cleavage, and shoulders revealed by fabric that had been wrapped or gathered, or in conservative cuts made sensual with see-through cloth.

By the end of Fashion Month, sexy clothes had emerged as designers' big message, including at Simone Rocha in London and Hermès in Paris. It wasn't a revolt against men's diktats about how women should dress, nor merely a comeback of sultry stuff after a decade of oversize silhouettes. With female designers leading this change, it marks one of the most declarative shifts in clothing since before the pandemic. It's a reframing of what's appealing and to whom as well as in how we think about our own bodies and relate to one another's.

"We're always a bit kind of embarrassed to say 'sexy,'" reflects Hermès women's artis-



From top: Hermès, Ester Manas, Comme des Garçons

tic director Nadège Vanhée-Cybulski. "It's degrading. What about women's liberation?" But she always tells her team, "We are—you are—the new generation of designers, and things have shifted. We need to give a new translation of what is sexy."

What is startling about the new preponderance of skin and undress is that we don't live in some utopia where women can bare their bodies and feel completely accepted or unthreatened. Women's bodies are under siege all over the world through the erosion of abortion rights in the United States and religious and political restrictions globally.

For the designers who are proposing a new vision of sensuality, it's not just about the reveal; it's about giving the wearer the agency to control just how much or how little. Like Burch, a number of designers took a modular approach to showing skin, offering flexible or adjustable pieces that a woman can manipulate to highlight what she feels are her own best assets. Women don't want to be given rules about what to wear, Burch says. "They want to be empowered. And I think to have your own personal style around that, and accentuate your body in any shape or form, is an amazing thing."

Rocha tells me that she thought of the exposed flesh in her new collection as "bites," where the heaps of fabric pull apart so "that you could see little layers of skin." This is something she has always done, but she exaggerated it for Spring 2023 with zips that give the clothes an "ergonomic uniformity." And "it felt right this season to really expose that in this more provocative way."

Certainly, the fact that the pandemic reoriented our relationships to our physicality and its place in the world has influenced this shift. We spent months in confined spaces, wearing soft clothes and seeing few others because a virus made groups of bodies a threat. Reentering public space has been overwhelming; it's made us rethink how to exhibit our corporeality. "There was this moment when we had to reassess the body," says Vanhée-Cybulski, "and find and reconnect the body with its senses." Her collection for Hermès was unusually physical: cords wrapped around bare stomachs and sleeveless tops showing off clavicles and ribs. Vanhée-Cybulski says the length and the restrictiveness of pandemic ➤

FASHION AND CULTURE

lockdowns meant that the feelings of running and moving and being together—feeling the breeze against yourself and the sweat and your own skin against other people’s as you hug or dance beside them—all suddenly felt new and even more intense. “For me, clothes are a site of intimacy,” she says, but also a kind of “public interface.” As leather apron dresses and whipstitched suede minishirts came down her runway, one couldn’t help but think of how those smooth and soft materials would feel against the skin.

“You wear something, and it makes you feel a certain way,” she muses. “And that will trigger the desire or the need to connect or not to connect with people outside.”

Designers are also thinking about how fabric clings to the body. Ester Manas, the French designer who, along with her Belgian design partner, Balthazar Delepierre, has become a leader in size-inclusive high fashion, uses stretchy mesh fabrics like ruched translucent polyester and nylon, which enable the fit of her pieces to be highly adjustable and tight, though comfortably so. Her garments, like a lavender ribbed knit dress with buttons that can be undone to reveal thighs or closed to make sexy keyholes, can be worn several ways but essentially reveal the limbs underneath. “The pieces are really fluid,” says Delepierre, “so you can really play.” (They are generally one-size-fits-all, which means up to a U.S. 18 or 20, the designers say.)

“There are a lot of different girls with different desires and needs,” says Manas. Maybe someone wants to wear a bikini under a see-through dress, while another wants to be more covered up. Manas and Delepierre see their work as a “celebration of the flesh.”

When a woman designs clothes for other women, she often does so from a place of empathy. “There is a familiarity,” Vanhée-Cybulski says. “I don’t think the question of gender [determines] whether or not you are capable of designing for women,” but, she continues, “you think about your curves, you think about your breasts, you think about your cycles.” It’s about going through puberty, through menopause—the continued metamorphosis of the human body and how that might



From top: Maryam Nassir Zadeh, Simone Rocha

determine what clothes might feel good.

It’s this fundamental connection to the body—and not just the female body but the human form—that often makes a woman designer’s work distinct. Part of what makes Rocha’s clothing so powerful is her respect for feminine pleasures like bows, rhinestones, and pink, but she uses shapes that never feel fussy; instead of feeling decorative, they feel vigorous and essential. “I think of the skin, and I think of the blood pumping beneath the skin,” Rocha says. “I think of it in a way where it’s almost short of breath. There’s an urgency to it.”

Indeed, this moment seems much more about intimate and personal feelings triumphing over shared values, emotions, or judgments. Even at Comme des Garçons, one of Rei Kawakubo’s models waddled down the runway in an enormous bonnet, then turned to reveal an obscured miniskirt. As Rocha puts it, “It’s more than someone looking. It’s more about yourself: what you want to reveal. The way that provocativeness and sexiness appeals to me is that you’re in touch with yourself. So there’s a power to it.”

Perhaps this emphasis on the individual and her body to the exclusion of anyone else is the big fashion change that the pandemic wrought. If people take issue with what you’re wearing, the thinking seems to be, that’s their problem. What your clothes project to others doesn’t really matter, and what others make of what you wear couldn’t be less relevant. It almost seems as if we are no longer meant to perceive one another at all. What is beneath the Zoom screen frame has become incredibly personal, private.

So where is all this going? Vanhée-Cybulski thinks that it all presages the dystopia to come—that the encroachment of technology upon our lives and on our physical selves has led to “this romantic surge of expressing humanity.” In the face of human microchip implants and artificial intelligence replacing us in the workplace, we reveal our arms, our legs, our midriffs, our flesh in an outcry of physicality, as if to say to ourselves, “Remember, what makes me exceptional is that I am human.”

But for now: “We have our own armor where we have the strength to own it,” Nassirzadeh says. “This is what I want to wear. And I’m able to stand for it.” HB

FASHION AND CULTURE

FFORME “It’s not fashion but foundations,” says Fforme creative director Paul Helbers of the new architecture-inspired label he launched with industry vet Laura Vazquez and tech entrepreneur Nina Khosla during New York Fashion Week this past September. Helbers—an alum of Louis Vuitton, Maison Margiela, and the Row—has created a perfect capsule wardrobe of modular layering pieces, like elongated oversize T-shirt dresses, ankle pants, sheer ribbed turtle-necks, and knit corsets, in a mostly black-and-white color palette, with subtle washes of pastels. “You could also say the FF stands for ‘female form,’” Helbers says, “because that’s really what we celebrate.”



“1997: FASHION BIG BANG”
Opening March 7 at Paris’s Palais Galliera, the exhibition surveys a watershed year that saw Thierry Mugler’s and Jean Paul Gaultier’s couture debuts and the arrivals of Alexander McQueen at Givenchy and John Galliano at Dior.

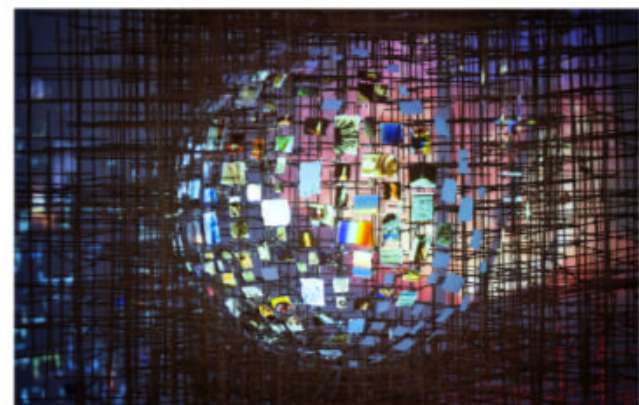


“SARAH SZE: TIMELAPSE”
Installed throughout both the inside and outside of New York’s Guggenheim Museum, Sze’s site-specific cycle of works, unveiled March 31, will serve as a meditation on the ways we mark and experience the passage of time.



ETRO LOVE TROTTER Marco di Vincenzo’s debut collection for the Italian house pays tribute to its roots as a textiles company and features top-handle bags made with upcycled jacquard fabrics and recycled plastic hardware.

Above left: Etro Love Trotter bag, \$1,690; etro.com. Top right: Thierry Mugler Haute Couture sunglasses, Spring 1997.



PINEAPPLE STREET, BY JENNY JACKSON

Jackson’s debut follows three women who were born or married into an affluent New York family. Darley, the eldest of the three Stockton children, trades in her career and inheritance for motherhood, while Georgiana, the hard-partying youngest, works at a nonprofit and is having an affair with her married boss. Sasha, the wife of middle child Cord, feels like an outsider due to her middle-class upbringing. As the narrative unfolds, they each face tough questions about money and morality. (*Pamela Dorman Books*)



REGARDING INGRES, EDITED BY DARIN STRAUSS

As an homage to the portrait of Comtesse d’Haussonville (1845) by artist Jean-August-Dominique Ingres, one of its most famous paintings, New York’s Frick Collection asked 14 writers to craft fictional narratives about the work’s subject, French countess and writer Louise de Broglie. The resulting texts here range from ghost stories to epic sagas in which imagined versions of Broglie travel through time and space and across continents and cultures. (*Rizzoli Electa*)

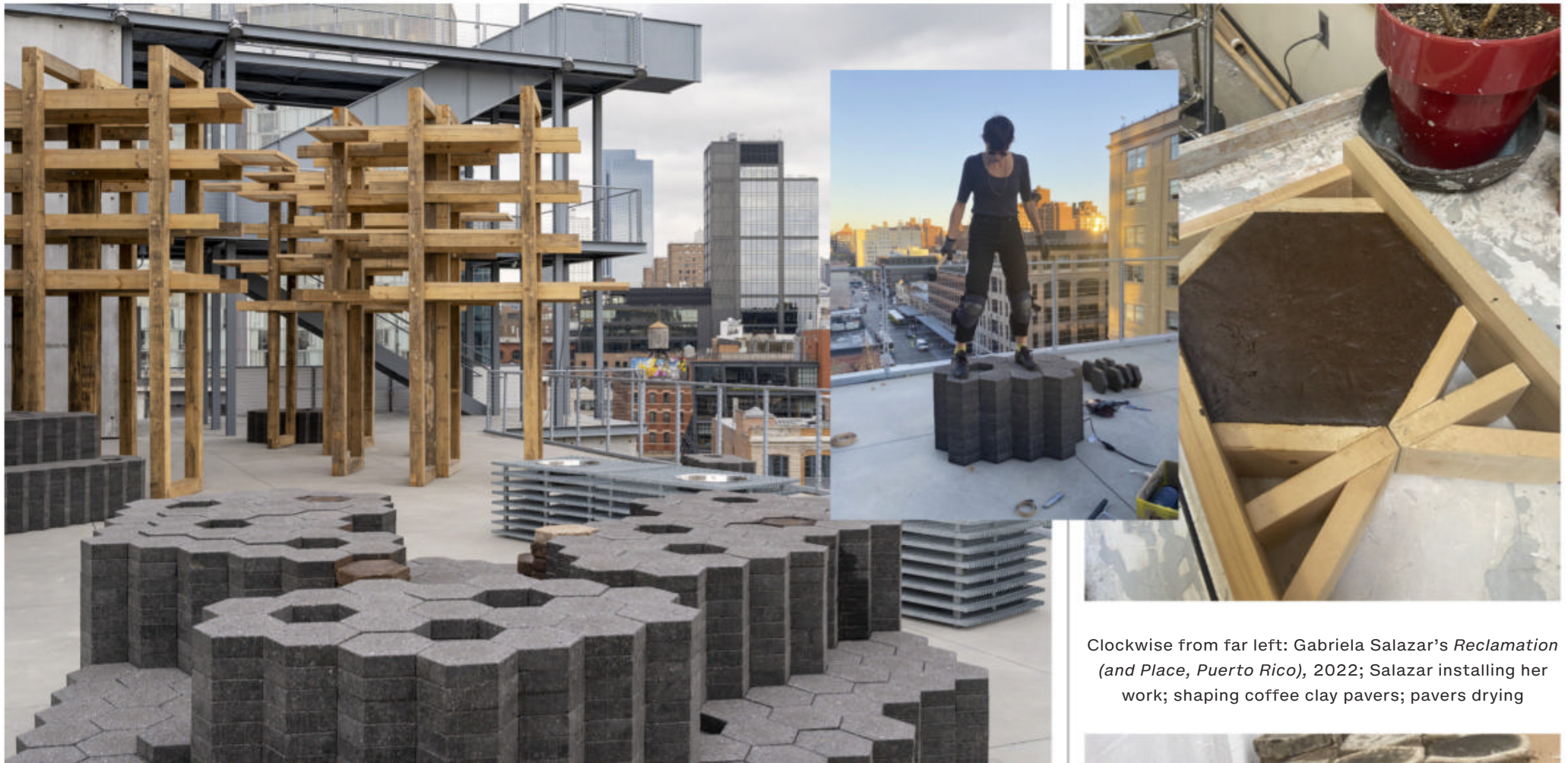


WALKING PRACTICE, BY DOLKI MIN

Translated from Korean, Min’s psychological thriller examines survival in the face of marginalization through the lens of an alien whose spaceship crashes to Earth. Incapacitated by gravity, the alien must relearn how to walk and has to sustain itself by shifting its gender, appearance, and behavior to attract, have sex with, and then eat humans. After failing to catch its prey one night, the alien begins to reckon with the aspects of human life—like social constructs and people’s physical limitations—that make it so challenging. (*HarperVia*) **HB**

BUILDING *the* FUTURE

In honor of INTERNATIONAL WOMEN'S DAY, HEARST is partnering with New York's WHITNEY MUSEUM OF AMERICAN ART on "THE ART OF MOVING FORWARD" to amplify the VOICES of WOMEN ARTISTS. All artists selected a work of their own that speaks to the title of the initiative, including GABRIELA SALAZAR, whose installations explore the FRAGILITY of the BUILT WORLD.



Clockwise from far left: Gabriela Salazar's *Reclamation (and Place, Puerto Rico)*, 2022; Salazar installing her work; shaping coffee clay pavers; pavers drying

GABRIELA SALAZAR'S creative practice examines built space and material instability. The New York artist's architectural installations have included casts of her apartment's windows fashioned from water-soluble paper and a tarp-covered sanctuary space made from disintegrating, coffee-based clay blocks. An awareness of the climate crisis—and the steps we need to take to combat it as we look to the future—is a subtext of much of her work. "It's sculpture that is vulnerable and fragile and more permeable to the world, like we are," she explains.

Salazar, whose parents are from Puerto Rico, explored this theme further in *Reclamation (and Place, Puerto Rico)*, the site-specific work she created for the Whitney's new survey "no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria." She returned to coffee as

one of her core materials, creating hexagonal pavers from a blend of flour, salt, and grounds donated by the local chain 787 Coffee, which uses single-source Puerto Rican beans. The piece also incorporates 15-foot wooden racks that resemble the stilt houses in San Juan's El Fanguito neighborhood and steel structures that recall New York's subway grates. "Both Puerto Rico and Manhattan are islands with a vulnerability to water," Salazar says. But the consciousness of that threat, she offers, can be a galvanizing force: "We all have a role to play in making the conversation about climate change more broad but also creating that sense of community and feeling like you're part of a movement." HB

This program is being presented in partnership with Johnnie Walker, which has awarded more than \$1 million in grants to women-owned businesses and is helping women overcome historical barriers by showcasing stories of their progress.

THE EYE HAS TO TRAVEL

Living HISTORY*A 19th-century FORTRESS, a James Bond SET, or Yves Saint Laurent's MOROCCAN VILLA makes for a vacation to remember*

Restoring a landmark space is often more challenging—and expensive—than building new. For entrepreneur Heather Reisman and her husband, Gerry Schwartz, transforming one of Tel Aviv's signature white Bauhaus buildings on famed Rothschild Boulevard into the **R48 Hotel and Garden** was a passion project that spared no expense. Featuring just 11 suites curated by Studio Liaigre, it also has green spaces conceived by Dutch garden maestro Piet Oudolf, who oversaw New York City's High Line.

Staying in a hotel steeped in history, though, adds another dimension; it lends a seductive layer of complexity and character to the experience. Some of the most talked-about new properties across the globe are located within reinvented landmarks, from the just-opened **Six Senses Rome** in a 15th-century palazzo to **Raffles London at the OWO**, debuting this spring within the city's neo-baroque Old War Office, which has played host to Winston Churchill and James Bond.

Passalacqua on Lake Como in Moltrasio, Italy, is a highly sought-after reservation for good reason. The waterside resort is centered on an 18th-century villa originally owned by Italian nobility. Reimagined by the owners of the art-nouveau Grand Hotel Tremezzo, it now looks like the set of a Wes Anderson film in the best way. The property includes 24 rooms and suites, several with original frescoes, a vintage Fiat 500 turned buggy painted the psychedelic orange of an Aperol spritz, and a pool and bar area done up in vivid prints designed by La Double.J's J.J. Martin.

When **Villa Mabrouka** opens in Tangier, Morocco, this spring, guests at this 1940s estate will be able to dine and sleep in the former private residence of Yves Saint Laurent and his partner, Pierre Bergé. Surrounded by lush citrus trees and bougainvillea by landscape designer Madison Cox, the retreat has been laboriously renovated by British designer Jasper Conran to carry on the site's fashionable legacy.

Mamula Island, which opens this spring, will draw visitors to the small Balkan country of Montenegro. A former 19th-century fortress in the picturesque Boka Bay, it has been pristinely restored as a 32-room hotel with a glass-roofed courtyard, a spa, three restaurants, three outdoor pools, and a private beach.

It was a risk when New York City hotelier Sean MacPherson took over the renovation of the legendary art-filled **Hotel Chelsea**, whose notable residents have included everyone from Dylan Thomas to Patti Smith. (The hotel has slowly been rolling out carefully refurbished rooms over the past year; this spring it will launch a second restaurant and a spa.) MacPherson says all the investment has been worth it. He notes, "I'm humbled to be a steward of such an important international cultural landmark." HB



From top: The grounds and pool at Villa Mabrouka in Tangier, Morocco; the exterior of the R48 Hotel and Garden in Tel Aviv; the gardens and grounds at Passalacqua in Moltrasio, Italy; Lobby Bar at the Hotel Chelsea in New York; Raffles London at the OWO; Mamula Island in Boka Bay, Montenegro

FROM TOP: TESSA TRAEGER; PHOTOGRAPHY AMIT GERON; STEFAN GIFTHALER; ANNIE SCHLECHTER; COURTESY RAFFLES LONDON AT THE OWO; COURTESY DESIGN HOTELS

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B E A U T Y

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The NEW '90s

Kate Moss, photographed by
David Sims for the July 1997
issue of *Harper's Bazaar*



DAVID SIMS/ART PARTNER

Welcome (BACK) to the ERA of BROWN LIPS, DEWY SKIN, GRUNGE LINER, and SHAGGY CUTS. Here, why SPRING'S biggest BEAUTY LOOKS take a page from the DECADE of the SUPERMODEL—and how to make the trends FEEL MODERN.

B E A U T Y

THE NEW '90S



From left: Linda Evangelista, Christy Turlington, and Naomi Campbell at the CFDA Awards in 1994; Kevyn Aucoin and Campbell backstage in 1996; Winona Ryder and Gwyneth Paltrow at the Golden Globes in 1998; John Kennedy Jr. and Carolyn Bessette in 1994; Jennifer Aniston as Rachel Green in 1994

AT THE SPRING 2023 RUNWAY SHOWS, models' faces were a minimalist blur of velvety taupe, beige, and brown—spiked with smudgy eyeliner—that conjured the Supers (Christy, Kate, Cindy, Linda, Naomi) and made it official: The '90s are back.

As a young Gen Xer who came of age during that decade, I'm conflicted. When did my past become vintage? Vintage is a poodle skirt, hippie fringe, disco dazzle. Our '90s-era aesthetic was raw and real, a modernist eff-you to '80s excess. We were too cool to become nostalgia fodder. However, as someone who also persuaded my high school pom squad to swap our red lip color for nut brown, who smelled like teen spirit, yes, but also CK One and the vanilla-scented M.A.C lipsticks I ordered from an 800 number—and who, by the decade's end, was reporting on trends as a beauty editor—I applaud it. Nineties beauty nostalgia feeds my soul.

As with any retro revival, though, it's about adapting the looks for today, lest you look like a relic. So, in search of the best ways to modernize '90s trends, I consulted the architects of some of the era's most iconic moments.

THE SKIN At Dior, Jason Wu, Fendi, and Chanel, the runway beauty vibe for spring was clean and slightly dewy—an updated version of the complexions at Calvin Klein's era-defining Fall '93 show, where legendary makeup artist Dick Page staged a fresh-faced revolution.

"It was Kate Moss's second season walking for Calvin, and the look got quite a backlash from the beauty industry," recalls Page. "The general sentiment was, did you really send models out with no mascara?" He did, in fact, and the models wore little more than Vaseline on their eyelids, cheeks, and nose. "The 'not caring' felt different," he says. "Less sportif."

If going bare feels a bit too natural for you, makeup artist Bobbi Brown, whose eponymous makeup collection was a '90s staple (and who now helms clean-beauty brand Jones Road), suggests applying a sheer foundation. "With a shade that truly matches your skin, it can look like you're wearing no foundation at all," she suggests, adding that a bit of bronzer will warm the skin in a way that feels more 2023. "It creates the healthy, athletic look that Cindy Crawford owned back then—and still does today."

THE BROW While skin was natural in the '90s, brows were decidedly not. "I remember Kevyn [Aucoin] backstage using a mechanized tweezer that pulled out several hairs at a time," says makeup artist Troy Surratt, founder of Surratt Beauty and a protégé of Aucoin's. "He tweezed out Cindy Crawford's brows, and her agent was furious. But then, almost overnight, she got even more bookings."

On the Spring 2023 runways, barely there brows were de rigueur once again. At Vivienne Westwood, they were drawn pencil thin; at Victoria Beckham, Roberto Cavalli, and Marc Jacobs, they were bleached. Surratt cautions, however, against overzealous tweezing. I agree—and I would know. In an attempt to channel Madonna's *Bedtime Stories*-era arches, I once tweezed my brows into oblivion. At the time, I thought I looked chic (if a tad startled), but my brows never completely grew back. So, if you're aiming to emulate the anemic arches of Alexa Demie, Bella Hadid, or Jodie Turner-Smith, proceed with caution. Try using a touch of concealer to feign sparse brows—or fill them in with a sharp pencil rather than powder to create a thinner, more refined look. Just be conservative, says Surratt. "You don't want apostrophe arches."

"There is something ENGAGING and HONEST about a face that DOESN'T HAVE a TON ON IT," says Dick Page. "At early HELMUT LANG shows, I'd just rub a bit of murky PURPLE, BROWN, or GRAY around the EYES."

FROM LEFT: PATRICK McMULLAN/PATRICK McMULLAN VIA GETTY IMAGES; MITCHELL GERBER/CORBIS/VCG VIA GETTY IMAGES; JEFF KRAVITZ/FILMMAGIC; ROSE HARTMAN/GETTY IMAGES; NBCU PHOTO BANK/NBCUNIVERSAL VIA GETTY IMAGES

THE EYES One of the most universally flattering '90s trends was soft, coffee-toned eye shadow—and it made a welcome reappearance on spring runways at Altuzarra, Ralph Lauren, and Proenza Schouler. As a senior in high school in 1992, I saw Naomi Campbell on *Harper's Bazaar's* June cover, and I was mesmerized by her soft, burnished shadow, my first look at neutrals on a model with my skin tone.

"Black women wearing nude? Browns around the eyes? It was the first time we really saw us without bold color," says celebrity makeup artist Sam Fine, who created Campbell's groundbreaking look for the issue.

Page agrees that less can sometimes be more, adding, "There is something engaging and honest about a face that doesn't have a ton on it. At the early Helmut Lang shows, I'd just rub a bit of murky purple, brown, or gray around the eyes."

Of course, the counter to the soft, neutral eye was heavy liner—part of grunge's gritty foil to the era's polished minimalism. At the recent Dior and Moschino shows, the eyes echoed Gucci's seminal sooty-eyed Fall 1995 show. "Back then, for editorial, we'd line eyes in black, pat [Elizabeth Arden] Eight Hour Cream around it, ask the model to squint, then finger-smudge," recalls Surratt.

Today, TikTok influencers achieve a similar smudgy effect by applying liner, then splashing their faces with water. Prefer a cleaner finish? Brown says to line your eyes with a chocolate powder shadow, then use a small, firm brush to diffuse the color.

THE LIPS On my deathbed, I'll be raving about Winona Ryder's and Gwyneth Paltrow's bare-faced, bold-lipped looks. It was lipstick as a supremely chic afterthought—a wine or coffee shade hastily applied in a cab. This season, the Row and Chanel took note.

"The '80s were so neon and cool with pinks, magenta, and lilac, so in the '90s we swung in the other direction with brown, rust, and beige," says Surratt, who suggests reviving the trend by losing the matte finish and topping your favorite pink or berry lip color with a creamy beige lipstick, like Dior Rouge Dior Lipstick in Beige Couture, to neutralize the brightness.

THE HAIR Models at Sandy Liang channeled Carolyn Bessette—no surprise since everyone once coveted her buttery blowout, and even iconic brunettes like Christy Turlington and Yasmeen Ghauri visited her colorist Brad Johns to lighten up.

"In 1991, Christy Turlington had virgin hair," recalls Johns. "I gave her subtle blond chunks on the top and sides, and then everyone wanted to go lighter. This sunny kid-on-the-beach look works for everyone, and it's a welcome return, since the last 10 years have been a bleached-out, ashy bore." To add healthy shine, Johns suggests Davines's This Is a Shimmering Mist (\$36).

No '90s hair conversation is complete, however, without discussing the new multilayered cuts inspired by the Rachel, the iconic shag snipped by Chris McMillan and popularized by Jennifer Aniston in *Friends*. The 2023 iteration tends to be less polished, and it's been coined the "wolf cut" by TikTok. It's also been spotted on A-listers like Jenna Ortega and Miley Cyrus. The revival may be due partially to younger generations discovering *Friends*, but it's also about finger-tousled ease. "We got back to the Rachel through the popularity of the lob [a long bob], which uses the same square layers," says Hair Rules founder Dickey, a celebrity stylist who crafted layered looks for Veronica Webb in the '90s. "It's a Cut with a capital C."

All of this raises one question, though: I know I'm drawn to the era because of the nostalgia it evokes, but why would younger generations who weren't born yet want to emulate it? My 14-year-old daughter, Lina (who's perfected Kate Moss's party-girl eyeliner and her Croydon accent—don't ask), sums up their interest in the era this way: "We romanticize the past because everything seemed cooler then. More real."

Page thinks so too. "In the '90s, you'd do your makeup before the club, and it was the last time you saw your face for the night, unless you caught it in bad lighting in the loo," he says. "Someone might have a camera, but it wasn't you. Today, with social media, every night out is a documentary. As such, it devalues beauty. If every night's special, nothing's special. There was freedom during the '90s in not caring as much." **HB**

From upper left: Reddish-brown lips at Chanel's Spring 2023 show; Chanel Rouge Allure Velvet in Mystérieuse, \$45; Dior Rouge Dior Lipstick in Beige Couture, \$42; heavy liner at Dior's Spring 2023 show; M.A.C Eye Shadow in Espresso, \$21; clean, dewy skin at Altuzarra's Spring 2023 show; Lawless Shape Up Soft Fill Brow Pencil, \$21; sparse brows at Proenza Schouler's Spring 2023 show; Jones Road What the Foundation, \$44



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INSPIRATION BOARD

Zoë Kravitz



The ACTRESS and YSL BEAUTY AMBASSADOR reveals her SPRING LIP COLOR, her trick for a GOOD PHOTO, and HER MOM'S BEST MAKEUP TIP

MOVING BEHIND THE CAMERA It's crazy that after working in the film industry for more than a decade, I still knew so little about what goes into making a film. [*Kravitz's directorial debut, Pussy Island, is expected to be released this year.*] But I've been lucky to work with exceptional directors, like Jean-Marc Vallée, Matt Reeves, and Steven Soderbergh, and I've gotten incredible advice from them.

CREATING A MOOD I like the coffee and vanilla in YSL Beauty Black Opium Le Parfum (**5**; \$149); it makes me feel confident.

DRESSING THE PART When I put on a character's costume and get the right hair and makeup, it changes the way I feel, walk, and move. I'll also often take home some of the character's clothes to wear so I can get in the zone. When I played Rob in *High Fidelity* (**3**), I wore tons of Hawaiian shirts (**4**; \$128, tombolocompany.com).

PAINTING A PICTURE Makeup can help tell a character's story. I love what we did with Selina's makeup for *The Batman*. [Makeup artist] Pat McGrath designed that look and had the idea to smudge sparkles from her

Mothership I: Subliminal palette (**9**; \$128) under Selina's eyes to suggest she was so busy, she always slept in her makeup.

LIGHTENING UP I tend to wear a lot of black because it's easy, and in the winter I like to pair it with a red lip (**6**). Come spring, though, I love a nude lip, like YSL Beauty the Bold Lipstick in Brazen Nude (**8**; \$39).

LISTENING TO MOM My mother [*actress Lisa Bonet, 7, with Zoë's father, Lenny Kravitz*] always said beauty comes from within and to just use makeup to highlight the things you love about yourself.

CAMOUFLAGING FATIGUE YSL Beauty Touche Éclat All-Over Brightening Pen (**2**; \$38) is a godsend for making you look awake instantly, so I always carry one in my purse. Similarly, if I'm feeling puffy or have had a few glasses of wine on a plane, I'll ice my face, then spritz it with Caudalie Beauty Elixir (**1**; \$20). The smell is amazing.

GETTING CAMERA-READY I don't always feel like being photographed, and I have to get in the mood. So I try to relax, take a deep breath, and think of someone I love. **HB**

CENTER PORTRAIT: COURTESY YSL BEAUTY; INSET PHOTOS, CLOCKWISE FROM TOP LEFT: PHILLIP CARUSO/HULU; STEVE GRANITZ/WIREIMAGE; MIKE COPPOLA/GETTY IMAGES; STILL LIFE: COURTESY THE BRANDS

A woman with curly hair, wearing a purple crop top and blue skirt, is smiling and holding a white deodorant stick. The background is a solid blue color with white floral illustrations in the corners.

my Secret to 'oh YEAH' fresh

Secret helps eliminate odor instead of just masking it.

REAL LAVENDER

DEODORANT

MEET THE MAKERS

ALL *in the* FAMILY

The SECRET to STAYING POWER when your BEAUTY BRAND is DECADES (or even a CENTURY) OLD? HONOR the PAST but DON'T GET STUCK in it.


SISLEY-PARIS In 1976, Hubert d'Ornano bought a small French perfume line, renamed it Sisley (for painter Alfred Sisley), and, along with his wife, Isabelle, expanded the brand's focus beyond fragrance to include skincare, makeup, and hair care. Today, Sisley is a global beauty company run by their son Philippe d'Ornano.

Claim to Fame While its product portfolio is broad, the brand is best known for its skin-plumping Black Rose skincare line.

The Past When Christine d'Ornano, Sisley's global vice president and a daughter of Hubert and Isabelle, thinks of her late father, she recalls the handkerchief he routinely spritzed with Sisley's Eau de Campagne cologne and carried in his pocket. "He once gave me his scented handkerchief as a comfort when I was in the hospital as a child," she says.

The Future To honor Hubert's love of fragrance, Sisley is launching a new scent this month called L'Eau Rêvée d'Hubert. The blend features a climbing geranium that Isabelle cultivated at their family's country home and that Hubert loved. "My parents were together for more than 50 years," says Christine. "They did everything together, and now my mother has helped create this geranium fragrance for my father." The new scent is part of the Les Eaux Rêvées collection, which also includes three fragrances named for d'Ornano grandchildren.



From top: Isabelle and Hubert d'Ornano; Sisley L'Eau Rêvée d'Hubert (\$195) and Black Rose Cream Mask (\$180, shopBAZAAR.com ); Albert and Charlotte Krigler; Krigler Eleganter Schwan 06 Nymphenburg Edition (\$450); Leo Vossen with daughter Jutta; Doctor Babor Retinol Smoothing Toner (\$49.90)



HOUSE OF KRIGLER The fragrance brand was established in 1904 by Berlin-born Albert Krigler, who created his first scent for his then-fiancée, Charlotte, in 1879. Today it is run by his great-great-grandson Ben Krigler.

Claim to Fame Over the past century, Krigler has developed more than 700 scents, including blends worn by Audrey Hepburn (English Promenade 19) and John F. Kennedy (America One 31).

The Past "I'm like a museum keeper," says Ben, who calls Krigler scents a piece of history.

The Future Krigler recently introduced a limited-edition take on floral-woody Eleganter Schwan 06, created in 1906 to celebrate Bavaria's Neuschwanstein Castle and Krigler's own German roots. The new bottle features handmade Austrian glass and silk screening inspired by Bavarian dirndls.



BABOR BEAUTY GROUP In 1962, German pharmacist Leo Vossen bought a fledgling skincare brand with one cleansing product—and turned it into Europe's number-one professional skincare brand. Today it is run by Vossen's grandchildren.

Claim to Fame Babor was the first beauty company to use ampoules to package its serums, giving users a precise daily dosage.

The Past Hy-Öl, a cleansing oil created in 1956 by chemist Michael Babor, is still among Babor's top-selling products.

The Future Babor's Doctor Babor Retinol Smoothing Toner, a mix of retinol, hyaluronic acid, and polyglutamic acid, has just launched. **HB**

trend SPOTTING

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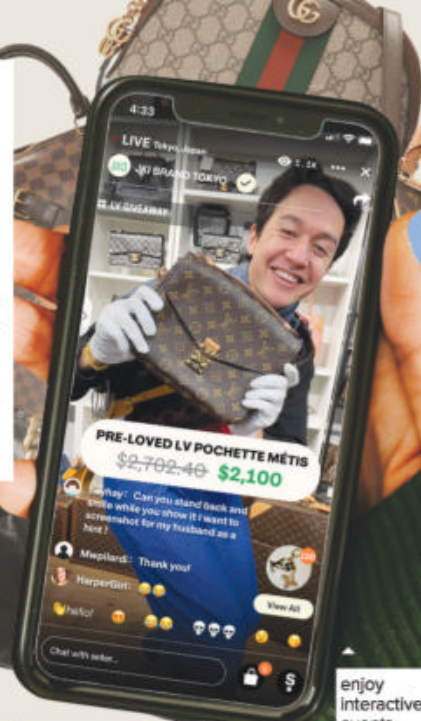
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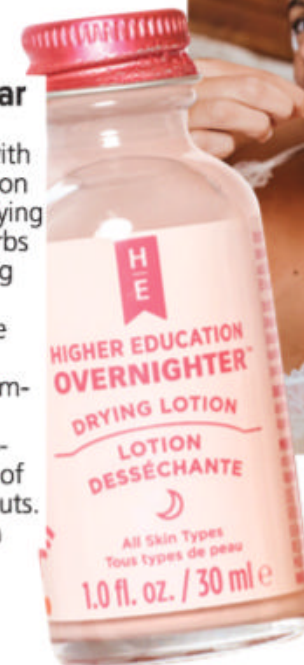
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THE LEGACY ISSUE

HAIR: LAUREN PALMER-SMITH; MAKEUP: SANDY GANZER

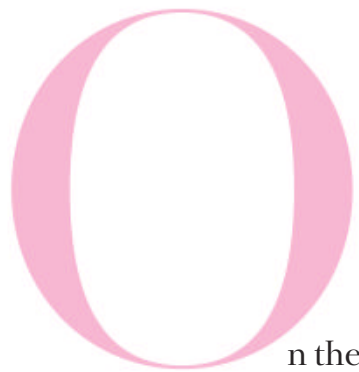


Reconstructing PARIS

Photograph by MAX FARAGO / Styling by YASHUA SIMMONS

Jumpsuit, VALENTINO. Necklace, VAN CLEEF & ARPELS.

She INVENTED *our century's*
MODEL of CELEBRITY,
foreshadowing the INFLUENCER
ECONOMY *along the way.*
That was HOT, *but with a new*
MEMOIR, *a new* BABY, *and*
a new PERSPECTIVE on LIFE,
PARIS HILTON
is DROPPING *the* ACT.



Story by EMMA CARMICHAEL

Photographs by MAX FARAGO
Styling by YASHUA SIMMONS

O n the day her son was born, Paris Hilton put on a brunette wig and a hoodie and checked into a hospital under a different name. Her platinum-blond hair is one of her many calling cards, and it felt imperative that she go unnoticed. Her baby's impending existence was, at that point, a secret to the rest of the world, known only to Hilton, her husband, Carter Reum, and their surrogate. Even their immediate families would not find out until just before she announced his arrival on Instagram.

"My entire life has been so public," Hilton says over the phone in late January, hovering outside of the baby's nursery and speaking quietly while he naps. "I've never had anything for myself. We decided that we wanted to have this whole experience to ourselves."

Once he'd been cleared to leave the hospital, she and Reum brought their son home, to the house they recently bought in Beverly Hills. For two full days, they were truly alone (they'd told their staff the house was being painted), enjoying the relative quiet of life with a newborn—getting used to his sleeping and feeding schedules and singing him lullabies. (Hilton was partial to "Twinkle, Twinkle, Little Star" as well as her 2006 hit, "Stars Are Blind." "The acoustic version," she clarifies.) Then, when it

seemed like the news was about to come out on its own, they broke the spell and announced they'd become parents.

Even with a surrogate, a pregnancy is a big secret to keep. But Hilton is used to keeping parts of her life hidden. In the 2020 documentary *This Is Paris*, she came forward for the first time about the abuse she suffered in her adolescence, after her parents, Rick and Kathy Hilton, shipped her off to a series of boarding schools that promised to reform troubled teens. She has since become a prominent advocate for shutting down the so-called troubled-teen industry; in 2021, she supported a bill to further regulate the schools in Utah, and she is now pushing for federal reform.

It was the start of a transformative three years for Hilton. The entrepreneur, reality-television star, DJ, performer, perfumer, model, and socialite helped invent a certain kind of vacuous fame in the early aughts, when she was mostly famous for her last name, going to parties, being hot, and saying "That's hot," but at 42, the endlessly iterative star has traded playing Paris qua Paris for a more authentic, transparent version of herself. Her memoir, *Paris: The Memoir*, out this month, puts Hilton squarely in charge of her own cultural recontextualization—"How do we not see that the treatment ►



*Top, bra, lace skirt, and miniskirt, TORY BURCH. Studs, DE BEERS.
Pumps, CHRISTIAN LOUBOUTIN; shopBAZAAR.com. *



*“All the NEGATIVE, HORRIBLE
WORDS that they would say to me
EVERY SINGLE DAY, that STICKS
with you. I just was NOT SECURE.
Now I feel that people FINALLY
RESPECT ME and GET ME in ways
that THEY NEVER DID.”*



Jumpsuit, VALENTINO. Necklace, VAN CLEEF & ARPELS. Pumps, VALENTINO GARAVANI.

Shirt and miniskirt, VERSACE. Earrings and necklace, CARTIER. Ring, her own.



of It Girls translates to the treatment of *all girls* in our culture?” she writes at one point, sounding Elle Woodsian—and plunges into darker, shocking details from her high school years. It’s the final step in her unburdening and all of the attendant change that has come with it, including marriage, motherhood, and a fundamental shift in her priorities. “Advocacy,” she writes in *Paris*, “saved my life.”

Hilton’s own childhood ended abruptly, violently. One could understand why she’d want to ensure her son’s welcome into this world felt sacred and safe. “I want to protect him and to be with him every second,” she says. “You have this mother instinct that kicks in, which I’ve never had before. I feel so complete now.”

It’s well documented that Hilton has two distinct voices. One is her regular, private speaking voice, which is low toned and almost sonorous; the other is the voice she uses for the public-facing character of Paris Hilton, which is higher pitched and coquettish, the real-life Valley Girl standard. In a mid-2000s clip that went viral on TikTok, where Hilton has flourished thanks to a new Gen Z fan base, Hilton bellows to the driver of a waiting car to wait “two minutes.” When an awaiting paparazzo asks how she’s doing, she transforms midstep: “Gooooood,” she purrs.

In *Paris*, Hilton describes the character as “my steel-plated armor,” a “dumb blonde with a sweet but sassy edge”: “I made sure I never had a quiet moment to figure out who I was without her. I was afraid of that moment because I didn’t know what I’d find.” Dropping the act would mean navigating, and overseeing, yet another public reconstruction of herself.

When Hilton agreed to participate in *This Is Paris*, she didn’t anticipate that it would touch on her high school experience at all. But during filming, she and the director, Alexandra Haggiag Dean, grew close, and Hilton started to open up to her about what she’d been through. She was terrified before it premiered in September 2020, unsure of how her audience would react. “My brand had been so the opposite of that. I had this whole Barbie-doll, airhead”—and here she instinctively slips into the voice, as she does occasionally throughout our conversation—“‘perfect life’ persona. And there was some deep trauma that led to all of that.”

It’s early December, and we’re tucked away in a corner room in her home, with French doors that open out onto a sprawling backyard with a pool. Hilton is tired and cramping because she has spent yet another morning at her fertility clinic, where she completed her seventh egg retrieval to date. (Hilton and Reum, a venture capitalist, would like to continue expanding their family; she says she’s determined to have a daughter one day.) On the coffee table between us, someone has laid out a middle-school sleepover dreamscape—more bowls of snacks than a Cold Stone toppings spread, as well as a massive pitcher of lemonade—and she picks at sliced fruit as her two Pomeranians, Ether Reum and Crypto Hilton, yap like parakeets on the floor. (“They were named at the top of the market,” Reum tells me apologetically. “We’re thinking about Web3 names now.”)

Hilton and Reum are still moving in, but their interior decorator has started to hang art. Most of it is Paris-themed. In the sitting room where we talk, there’s a massive black-and-white portrait of Hilton; there’s also, in equal stature, one of Marilyn Monroe.

“She was really misunderstood,” Hilton says, cross-legged on

a white overstuffed couch in a black velour tracksuit and rainbow socks. She read Monroe’s memoir, *My Story*, when she was working on her own book and found she related to it so much that it made her cry. “She had horrible things happen to her, and she kept that all hidden and portrayed this fantasy life. And I definitely did that as a coping mechanism for all the trauma I went through. I didn’t even know who I was.”

WHEN HILTON WAS 15, she moved into a Waldorf Astoria condo with her parents and three younger siblings (sister Nicky and brothers Conrad and Barron) in Manhattan. She started going to clubs and—not helped by her as-yet-undiagnosed ADHD—falling behind in her studies. She was kicked out of two elite Manhattan private schools.

“I was not a bad kid,” Hilton says. “I snuck out at night, got bad grades, ditched school. But my mom and dad were so strict. They wanted me to be home at 11:00.”

Hilton wanted to focus on her modeling career, but Kathy, a former child actor, didn’t want her to rush into the business. When she was 16, Kathy and Rick decided to send her to a for-profit behavior-modification program that had come highly recommended.

“She was breaking all of the rules,” Nicky remembers. “My parents had no idea what to do. They were trying to protect her.”

It happened overnight. Hilton remembers being woken up by two strange men who took her, screaming, from the apartment while her parents looked on in tears from their bedroom door. She was thrown into a waiting SUV and flown across the country with little explanation. For close to two years, Hilton was shuffled through a series of residential “treatment centers” across the country.

At CEDU, a now-shuttered “therapeutic boarding school” in California that Hilton attended, students were forced to participate in “attack therapy” or “raps,” long, combative group sessions in which they were encouraged to insult and denigrate one another for the bad behavior that had landed them there.

After CEDU, Hilton was sent to other similar programs and attempted to escape them with an admirable doggedness—her penchant for climbing fences, it turns out, is not just a party trick—but she was always found, sometimes with her family’s assistance, and brought back. At one school, she was once slapped and strangled in front of other students. Her fourth and final stop was Provo Canyon School (PCS) in Utah, which she has described as a total-lockdown facility. She was not permitted outside for 11 months. At one point, she stopped taking the pills she was given and was sent to a tiny solitary-confinement cell, called “Obs”—short for observation—as punishment.

“It’s a cold room,” Hilton recalls. “There’s blood on the walls and just a drain in the middle of the room. I had no idea what time it was; there’s no clock. You’re just going crazy.” She passed the time envisioning how she wanted to spend the rest of her life: “I started thinking, ‘What am I going to do when I get out of here? I am going to work so hard and become so successful that my parents, these people, a man—no one will ever tell me what to do again.’ I really equated money to freedom, independence, and happiness. That became my laser-beam focus.”

(In February of 2021, Hilton detailed these allegations of abuse she’d suffered at CEDU, Provo, and other schools before a state-senate committee hearing at the Utah capitol. When reached for comment, Provo Canyon School’s current CEO provided ►

a statement noting that “Provo Canyon School was sold by its previous ownership in August 2000. We therefore cannot comment on the operations or student experience prior to that time.... We do not condone or promote any form of abuse.” *Bazaar*’s attempt to obtain comment from former representatives at CEDU, which shut down in 2005, was unsuccessful.)

Hilton’s parents finally pulled her from PCS in January of 1999, just a few weeks shy of her 18th birthday. “It was this whole new world,” she says. “I had not seen a TV. I had not seen a magazine. I had no idea what was happening in pop culture.”

Nearly 25 years later, Hilton says she’s forgiven her parents for sending her away. (Nicky says she didn’t know just how bad it had been until she watched the documentary; in it, Kathy learns for the first time about the conditions that Paris experienced. “Had I known this, Dad and I would have been there in one second,” she says.) Kathy apologized to her before her wedding. Hilton says she felt like she’d lost “the most important, most fun years of being a teenage girl. Sixteen to 18 is like...” She trails off, unable to call to mind something as typical as the prom or a graduation ceremony.

When Hilton got back to New York, she felt desperate to make up for lost time. She got modeling jobs, and she and Nicky started going to fashion shows and movie premieres. She learned quickly how to use the growing hordes of paparazzi who followed her around New York and L.A. to her advantage, gamely posing for high-value candid shots that were likely to land her in the tabloids and inventing a new kind of fame. “I had no agent, no publicist, no stylist,” she says. “I had a fake email address and would pretend to be my [own] manager.”

“I remember walking out with my sister and having 50 photographers screaming my name,” Hilton says. “I was like, ‘Oh, this is what love is.’”

She dressed herself with a nose for early-aughts excess: Barbie pinks, convertible roller-skate sneakers, Juicy Couture tracksuits—a kind of pure and youthful style experimentation that now seems old-fashioned. “All of that was just from us out shopping,” Nicky says. “Stylists have taken all the originality out of the game. It was so different back then. It was so real.”

At the time, no one would’ve called the looks timeless, but the Y2K style Hilton helped popularize—low-rise jeans and going-out tops—has come back around. In September, she closed Versace’s Spring 2023 show in a hot-pink metal-mesh minidress. Nicky says one thing she loves about her sister, though, is that she “does not care about designers or trends at all.”

“She was just invited to the Celine show. She’s like, ‘What’s Celine?’” Nicky says, laughing. “She just wears what she wants, and I think it’s no mistake that she is the creator of some of the most iconic fashion moments of my generation.”

Hilton’s breakthrough moment came in December 2003, when *The Simple Life*—her wildly popular Fox reality show with childhood friend Nicole Richie—premiered to 13 million viewers. “That’s when the character really came out, because the producers wanted Nicole to be the troublemaker and [me to] be the airhead,” Hilton says. “Everyone assumed that’s who I was in real life.”

The show catapulted Hilton into a new category of fame—and the scrutiny that came with it. It was generally an unkind era for young women stars, but the distaste for Hilton was an especially potent brew: She was a hotel heiress with a famous last name, no discernible talent, vocal fry, and a thousand-yard stare. The reception to her could be distinctly vicious. Nicky, who has always had a protective instinct toward her big sister, remembers sneaking out of the Waldorf apartment to flip over newspapers in the hallway so that their parents wouldn’t see headlines about Paris.

In 2007, Hilton’s party-girl era came to a crashing halt when she was sentenced to 45 days in an L.A. County jail for a probation violation related to a reckless-driving charge. She attended the MTV Movie Awards the same night she was processed, and comedian Sarah Silverman told the crowd, “Paris Hilton is going to jail.” Everyone cheered. “I heard that to make her feel, like, more comfortable in prison, the guards are going to paint the bars to look like penises,” Silverman added as the camera flashed to a noticeably uncomfortable Hilton. (Silverman has since apologized.) A few months later, after she’d served her time (she was released after 23 days for good behavior), Hilton appeared on *Late Show With David Letterman* and sat through nearly five minutes of gleeful grilling about her stint in jail. She begged him to stop and cried as she came off the set. (Letterman later apologized.)


“The way that I was treated—myself, Britney [Spears], Lindsay [Lohan], all of us—it was a sport,” Hilton says of the trio infamously featured on a 2006 *New York Post* cover above the headline “Bimbo Summit.” “We were just young girls discovering life, going out to a party. And we were villainized for it.” She learned to make herself numb to it, an ability she links back to CEDU’s rap sessions. “We’d spend hours sitting there with everyone verbally abusing every person in the room,” she says. “I was used to it.”

WHEN THE JOURNALIST VANESSA GRIGORIADIS spent a night out clubbing with Hilton for a 2003 *Rolling Stone* feature, she noticed that Hilton seemed “desperate for respect” and that she had an “odd defensiveness.” “People have this preconceived notion of me that is not who I am,” a 22-year-old Hilton told her. “I’m smart, I’m sweet, I’m nice. I’m a good person.”

Twenty years later, her story fully told, she’s finally enjoying a version of that respect. There is an obvious relief in Hilton’s demeanor and interactions with the world, a deep pleasure in being taken seriously—and actually listened to—for the first time.

“I feel so proud of the woman that I’ve become, because for so long I kept all of that with me,” she says. “All the negative, horrible words that they would say to me every single day, that sticks with you. I just was not secure. Now I feel that people finally respect me and get me in ways that they never did.”

There is a convenient side to the latest reinvention too. In 2005, the contents of a storage unit she’d used during a move were sold at auction, and a couple of years later, video of an apparently intoxicated 20-year-old Hilton using racial (Continued on page 223)

HAIR: LAUREN PALMER-SMITH FOR ORIBE;
MAKEUP: SANDY GANZER FOR SHISEIDO; MANICURE:
VANESSA SANCHEZ McCULLOUGH; PRODUCTION:
HELENA MARTEL SEWARD AT LOLLY WOULD; SET DESIGN:
JEREMY REIMNITZ. SEE THE DIRECTORY FOR SHOPPING
DETAILS.  = BUY ON SHOPBAZAAR.COM



Dress, knit, and shoes, PRADA. Earrings, CARTIER.

Dress and boots, LOUIS VUITTON.

The BLACK & WHITE Album

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skirts, MIU MIU.

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EDIE CAMPBELL *showcases the season's less*
FORMAL—*and more* EXPRESSIVE—*approach*
to DRESSING UP.

Photographs by AMY TROOST
Styling by CAROLINE NEWELL

*Dress, DOLCE & GABBANA.
Shirt, ÉTERNE. Underwear,
MIU MIU. Socks, FALKE.
Pumps, BALENCIAGA.*





Dress, PRADA. Boots, R13.



Dress, DIOR. Boots,
AMINA MUADDI.

*Top and skirt, SPORTMAX.
Boots, LOUIS VUITTON.*



Dress and top, BURBERRY.



*Minidress, CAROLINA HERRERA.
Boots, R13.*



*Dress, MELITTA BAUMEISTER.
Socks, FALKE. Derby shoes,
STEFAN COOKE.*



Gown, ALEXANDER McQUEEN.
Boots, LOUIS VUITTON.



Peacoat, COACH.



*Top, fringe bra, and skirt,
PROENZA SCHOULER.
Socks, FALKE. Derby shoes,
STEFAN COOKE.*

MODEL: EDIE CAMPBELL;
HAIR: TAMARA McNAUGHTON FOR
HAIR RITUEL BY SISLEY; MAKEUP:
KANAKO TAKASE FOR ADDICTION
BEAUTY; MANICURE: MICHINA KOIDE
FOR DIOR VERNIS; CASTING: ANITA
BITTON AT THE ESTABLISHMENT;
PRODUCTION: PHOTOBOMB
PRODUCTION. SEE THE DIRECTORY
FOR SHOPPING DETAILS.





This page: Bodysuit, BALLY. Hoops, JENNIFER FISHER. Elsa Peretti cuffs, TIFFANY & CO. Rings (worn throughout), ARIANA BOUSSARD-REIFEL and SOPHIE BUHAI. Boots, ISABEL MARANT. Opposite page: Dress, GIVENCHY. Lace bra, TORY BURCH. Hoops, KHIRY.

Going HOME



*Kingston native KAI NEWMAN highlights the BEST of
SPRING FASHION surrounded by FAMILY, COMMUNITY, and
the vibrant SIGHTS, SMELLS, and TEXTURES of JAMAICA*

Photographs by PHILIP-DANIEL DUCASSE
Styling by TONY IRVINE

My JAMAICA

FASHION SHOOTS have often treated Jamaica as a backdrop to the story. But Jamaica is a place with an outsize influence on global culture. The country's musical genres have continually reset the pace of popular music. Its cuisine is imitated but rarely captured. And Jamaican patois remakes language, sounding new chords in the chorus of dialects we call English. Jamaica is a crucible for all the questions that animate our modern world. Jamaica is a space where questions of freedom, art, and humanity are posed by a people who have made an art form out of everyday life. Countless poets, writers, and philosophers—Claude McKay, Sylvia Wynter, Erna Brodber, Michelle Cliff, Nicole Dennis-Benn, Marlon James, and Safiya Sinclair to name a few—have written and rewritten the story of the island.

For this month's shoot with Kingston native Kai Newman, we worked with a local production crew, and the results are electric. The excitement surrounding the shoot is palpable. As Newman tells it, "Jamaica is such a small country. So when it do happen for Jamaica, in Jamaica, it's a big deal." —KAITLYN GREENIDGE

Kai Newman details the experience in her own words:

I'm from Kingston, Jamaica. I've lived there my whole 25 years. Shooting in my own country, with my own culture—it felt great. I felt more relaxed because I was home.

Sometimes fashion shoots do happen in Jamaica, but the majority of the time, it's not Jamaican models. So when people actually see a Jamaican model, they're super excited, they're ready, they will do anything to make it happen. We were shooting inside of a house, and one person actually changed their whole bed just for me to get a shot. On the water, there was a big party boat that was docked, and people were coming out, recording me. They were like, "Yes! Yes! Go, Jamdown girl!" It's nice to work where people are rooting for you.

Stepping away from modeling to have my daughter—whew. I was just there wondering, "What should I do? What am I going to do?" And then after I had my baby, Covid came, so I was locked out of the world. I couldn't do anything. But my manager, my modeling agent Deiught Peters, was like, "Let's get back in the game." And I was like, "Yes, I'm going to make it happen, because now I have a baby to take care of. She's my motivation."

I look at her and I'm like, "I have to do it for you." So now I'm doing modeling, and I'm actually studying nursing as well. And being a mom.

This was my first time shooting with my daughter. She was so ready. They showed her options, and she was like, "I want to wear this one." And they were like, "Okay, let's get that." So she's her own stylist. I told her to just look in the camera. It's from her mom, so maybe she's ready for it.



*Jacket and skirt, HERMÈS. Hoops, KHIRY.
Flip-flops, TOTEME.*



*This page: Minidress, LANVIN. Hoops, JENNIFER FISHER. Boots, ISABEL MARANT.
Opposite page: Jacket and pants, ALBERTA FERRETTI. Hoops, JENNIFER FISHER. Bag, GUCCI. Sandals, CELINE BY HEDI SLIMANE.
On girl: Dress, POLO RALPH LAUREN.
Socks and shoes, her own.*





This page: Sweater, tank top, and skirt, BOTTEGA VENETA. Hoops, KHIRY. Opposite page: Jacket and shorts, PETAR PETROV. Bikini top, CELINE BY HEDI SLIMANE. Hoops, JENNIFER FISHER. Boots, ISABEL MARANT. On him: Distressed denim, DOLCE & GABBANA.



*This page: Sweater dress, POLO RALPH LAUREN.
Hoops, JENNIFER FISHER. Watch, CARTIER.
Opposite page: Bikini top and trousers, CELINE
BY HEDI SLIMANE. Hoops, JENNIFER FISHER.
Elsa Peretti cuff, TIFFANY & CO.*







This page: Top and skirt, MARNI. Hoops, KHIRY. Opposite page: Dress, JIL SANDER BY LUCIE AND LUKE MEIER. Hoops, KHIRY. Elsa Peretti cuff, TIFFANY & CO. Boots, STUART WEITZMAN.



This page: Dress, ISSEY MIYAKE. Hoops, JENNIFER FISHER. Boots, STUART WEITZMAN.
Opposite page: Gown, VALENTINO.
Hoops, JENNIFER FISHER. Elsa Peretti cuff, TIFFANY & CO. Boots, STUART WEITZMAN.
On him: Distressed denim, DOLCE & GABBANA.
Sandals, ADIDAS.

HAIR: MELLEISA DAWKINS; MAKEUP: ERNEST ROBINSON III FOR PAT McGRATH LABS; MANICURE: SHANNON MARCH; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: MAXINE WALTERS AT WALTERS PRODUCTIONS JAMAICA. SEE THE DIRECTORY FOR SHOPPING DETAILS.





The ELEMENTS *of* STYLE

*Pops of COLOR. Dashes of POLISH.
Unexpected DETAILS. Whimsical TOUCHES.
Spring's MOST EXQUISITE ACCESSORIES
are a FEAST for the EYES.*

Photographs by STEFANIE MOSHAMMER
Accessories director: MIGUEL ENAMORADO



*This page: Boot, RICK OWENS.
Opposite page: Glove tote,
BALENCIAGA.*





*This page: Bag and boot,
ALEXANDER McQUEEN.
Opposite page: Handbag, FENDI.*





*This page: Shoulder bag,
BOTTEGA VENETA. Opposite
page: Hobo bag, CHLOÉ.*



*This page: LV café clutch, LOUIS
VUITTON. Opposite page: Two-piece
gladiator sandal, GUCCI.*





*This page: Sandals, ALAÏA.
Opposite page: Evening bag, CHANEL.*

SET DESIGN: JADE BOYELDIEU
D'AUVIGNY. SEE THE DIRECTORY FOR
SHOPPING DETAILS.







Neutral TERRITORY

Photographs by PIETER HUGO
Styling by SAMUEL DRIRA

MASTERING *the art of wearing* HEAD-TO-TOE NEUTRALS
is all about playing with TEXTURE *and* SHAPE,
pairing EASY KNITS *and* UNSTRUCTURED PIECES
with FORM-FITTING *and* DIAPHANOUS LAYERS



This page: Cape, top, and clutch,
GIORGIO ARMANI. *Hat, UMA WANG.*
Gloves, DOLCE & GABBANA. Opposite page:
Dresses, FENDI. Draped hat, HIZUME.
Socks, BENEFEET SOX. Shoes, LOEWE.





This page: Padded top, LOEWE. Cargo pants and headscarf (in pants), HED MAYNER. Cap, MAX MARA. Gloves, DOLCE & GABBANA. Socks, N21. Shoes, LOEWE. Opposite page: Dress, gloves, and briefs, DOLCE & GABBANA.

*This page: Parka, apron top, short lace judo pants,
and judo pants, HED MAYNER. Socks, BENEFEET
SOX. Shoes, LOEWE. Opposite page: Bra, skirt,
and necklace, DIOR. Hat, UMA WANG. Gloves,
DOLCE & GABBANA. Black gloves, stylist's own.
Bracelet, VAN CLEEF & ARPELS.*







*This page: Dress, MAX MARA. Stocking top,
XULY.BËT. Choker, DETAJ. Shoes, UMA WANG.
Opposite page: Knot dress, knot pants, knit cardigan,
and knit vest, LAUREN MANOOGIAN.
Shoes, UMA WANG.*







This page: Dress, JIL SANDER BY LUCIE AND LUKE MEIER. Stocking top, XULY.BËT. Necklace, DETAJ. Opposite page: Hammock dress, JW ANDERSON. Tank top, UMA WANG. Knit belt corset (worn as headscarf), MM6 MAISON MARGIELA. Shoes, LOEWE.

MODELS: KATIE CRAVEN AND CHU WONG; HAIR: ANNE SOFIE BEGTRUP FOR ORIBE; MAKEUP: ASAMI KAWAI; MANICURES: SALLY DERBALI; CASTING: ANITA BITTON AT THE ESTABLISHMENT; PRODUCTION: FARAGO PROJECTS; SET DESIGN: SOPHIE GLASSER. SEE THE DIRECTORY FOR SHOPPING DETAILS.

Super
EVERYTHING
MODEL. ACTIVIST.
ICON.
*The WORLD has spent
more than THREE DECADES
trying to DEFINE*
NAOMI CAMPBELL.
*But she'd rather DO THAT
for HERSELF.*

Story by OTEGHA UWAGBA
Photographed in Dakar, Senegal

Styling by MARIKA-ELLA AMES

An important part of the mythos surrounding Naomi Campbell—supermodel, activist, fashion icon, occasional hothead—lies in her origin story. You probably already know it by now, but just to recap: Campbell, 15, a schoolgirl hailing from the fairly unremarkable streets of London's Streatham neighborhood, was spotted by a model scout while out window-shopping in London's West End. It's a story a world away from how most successful models these days seem to be discovered, either scouted via Instagram or ushered to the front of the queue by virtue of their famous parents. Between her and fellow '90s icon (and close friend) Kate Moss, Campbell was responsible for a generation of British teenage girls trying our best to look “modely” as we wandered

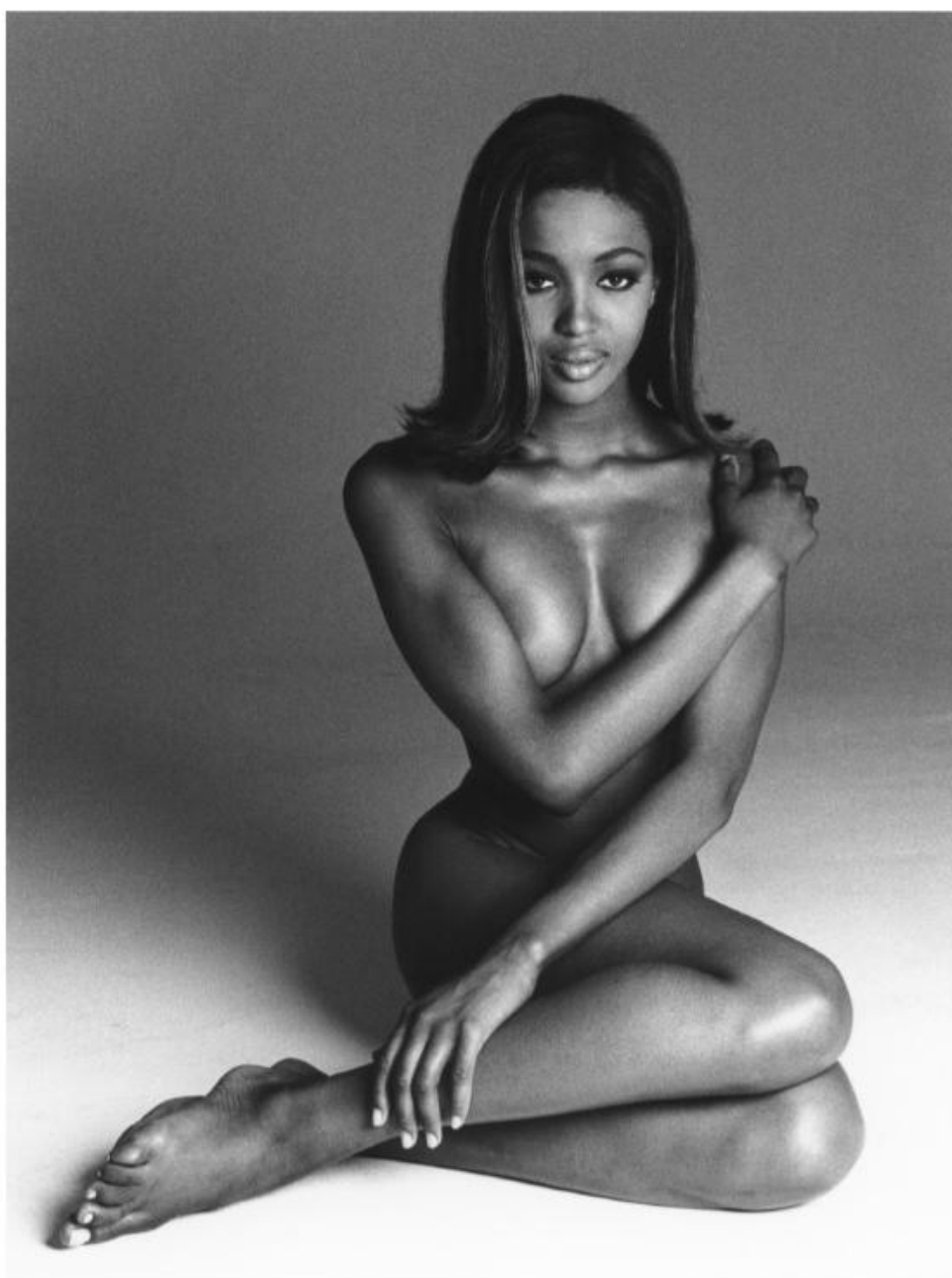
around the big Topshop on Oxford Street, hoping we too might be “spotted” while out shopping on a Saturday afternoon.

Campbell's backstory makes it seem like a chance encounter was responsible for changing the trajectory of her life, as though hers is some sort of “right place, right time” Cinderella story. But then, as you're sitting opposite her in a hotel suite in a discreet European location, you realize that with a face like hers—those formidable cheekbones sweeping upward as though in tribute to the celestial beings that must have played a role in their creation and those plump, perfectly proportioned lips—Naomi Campbell was always going to be famous.

“I've been asked to write a book by literally everyone,” she ►



Coat, JACQUEMUS. Balloon pumps, LOEWE.



From left: Campbell photographed by Francesco Scavullo for the October 1990 issue of *Harper's Bazaar*; photographed by Peter Lindbergh for the February 1997 issue



FROM LEFT: © INTERNATIONAL CENTER OF PHOTOGRAPHY AND FRANCESCO SCAVULLO TRUST; © PETER LINDBERGH/PETER LINDBERGH FOUNDATION, PARIS

tells me, settling into a sofa. The prospect of a Campbell memoir is tantalizing—one wonders what her version of the many tabloid headlines that have been written about her might be—but so far she's held off. "It's time-consuming," she explains, and anyway, she doesn't want to use a ghostwriter. She'd rather tell her story herself.

Campbell is Old Hollywood, carrying herself with the self-assurance of someone who has enjoyed pre-noughties fame—that is, proper celebrity. She does not traffic in the politics of relatability or studied humility that seem to be the default of today's up-and-coming starlets. Her Instagram is wall-to-wall glamour and jet-setting; our conversation is frequently punctuated with the names of the wildly famous celebrities and fashion designers she counts as close friends.

She has somehow remained at the white-hot center of fashion for more than three decades; her place has been cemented in the industry's history. So of course I agree to drop everything and hop on a plane the day after Christmas for just an hour of her time. For all her hauteur, there is also at times something quite girlish about Campbell—like when we sneak out on the terrace of her hotel room so she can have a cigarette. ("I'm going to quit on New Year's Eve," she informs me, slightly conspiratorially.)

She has just come off the back of a dizzying few weeks of travel, a period that saw her jet from Milan to Miami, Miami to London, London to Egypt (where she sat front row at a Dior menswear show), back to London again for the British Fashion Awards, then on to the Senegalese capital of Dakar to witness Chanel's first-ever runway show in sub-Saharan Africa. Then

Saudi Arabia to London. London to New York. Back to London. Soon, she will head back to the Middle East and then on to Senegal again for vacation.

Why, I ask, is she still working so hard? Most of her compatriots have long since retired, emerging every now and then for the odd legacy campaign but otherwise, it seems, content to slow down. Campbell, by contrast, is still as booked and busy as she was in her '90s heyday, fronting campaigns for Balmain, Hugo Boss, and Pat McGrath Labs in the past year alone. What further peaks could there possibly be for her to scale?

"I just like what I do," Campbell says. "I'm privileged at this point in my life that I can choose the things that I do. And I'm also blessed that I still have all these great opportunities offered to me. So why not?"

"I have nothing to prove," she continues. "It's what I like doing. My work is hard, but it's joyful at the same time. I'm still enjoying what I do, and that's also important—to enjoy what you do."

That work is no longer—and hasn't been for some time—solely modeling. A significant part of Campbell's time is now spent engaging in a mixture of activism, philanthropy, and cultural ambassadorship, often via Fashion for Relief, the nonprofit she founded in 2005 to raise funds for victims of Hurricane Katrina, which has since gone on to raise more than \$15 million for charitable causes worldwide. In October, she launched Emerge, an initiative focused on discovering and promoting the next generation of creative talent from emerging communities around the world, with a star-studded gala and fashion show in Qatar. In layman's terms, that means appren-

ticeships, mentoring, and skill development within the creative industries—fashion, yes, but also art, entertainment, and tech.

Campbell's desire to uplift the next generation of fashion creatives is also evident in the number of younger models she's taken under her wing. Among that cohort is Adut Akech, the doll-faced 23-year-old South Sudan-born model who is currently one of the most sought-after faces in the industry, thanks in no small part to Campbell's support.

"You know how a mom cares for her child? Whenever I'm around her, I feel safe," Akech says. "She's like a comfort blanket. Even though I'm so far away from my biological mother, I feel like I also have another figure who's taking care of me like her own child." Akech first met Campbell in 2017 on the set of Tim Walker's *Alice in Wonderland*-themed Pirelli Calendar shoot, which famously showcased an all-Black cast. It was, Akech says, a "fangirl moment, but I was like, 'Don't be weird.'" When she moved to New York City by herself a few months later, she reached out to Campbell, who had given her her number. "She cares for me how she would care for her own daughter," Akech says. "Every time I hang out with her, she makes sure I get in my car safe. 'Text me as soon as you get home.' She will not sleep if I don't text her."

There are many ways to be a mother. "I mother a lot of people," Campbell tells me when we broach the topic. She says she has always known she wanted to be one. "Always."

In May of 2021, Campbell announced she had welcomed a daughter. "It wasn't about when," she says. "Everyone's life takes a different course. And it's about whom, and it's a very important question because you want to make sure that you do that with the right person. [You're] connected for the rest of your life." She pauses for what feels like much longer than a few seconds. "That's why I chose to do it alone."

But to embark on single parenthood at the age of 50 is quite an undertaking. Was she not nervous about the prospect?

"No."

Not at all?

"No, no." After a moment, she reconsiders. "Well, I guess I may be nervous, [in the sense of] 'Am I doing everything right?' But you go with the flow." Campbell told few people about her plans to have a child, though one person she did tell was the actress Cameron Diaz (or "Cammie," as she refers to her), to whom she also now turns for parenting advice. "I've known her for a long time, and I really love and respect her. I told her, and she was just like, 'Okay.' She's just a stand-up, loyal friend."



Campbell with Adut Akech at a Fashion for Relief charity gala in London in 2019

Otherwise, Campbell is somewhat reluctant to expound on the subject of motherhood, wary of it becoming the defining narrative of her public identity, a feeling many who embark on motherhood will recognize.

We are still out on the terrace, having permanently relocated there from the hotel room, and the sun is beginning to set. High up on a hill, looking down at the lights from a nearby town twinkling in the distance, it is an absurdly romantic view. Against this backdrop, Campbell softens.

In the coming days, she will travel to Senegal for a vacation, and though Campbell frequently refers to herself as a "global citizen," it's clear that this is the part of the world that truly has her heart. "The minute I land in Africa, I feel... well, one thing we don't have is racism. So that's a big tick off the box," she says, describing the psychic weight that is lifted when one doesn't ➤



From left: Campbell with Nelson Mandela in South Africa in 1998; with Akech and students at a Fashion for Relief charity gala in London in 2019; with Senegal's president, Macky Sall, in Dakar in 2022

have to worry about the prospect of a racist microaggression, when you can just blend in among your skinfolk (as much as someone as famous as her can ever truly blend in). Campbell talks dreamily of Kenya, where she has a home, and of its spectacular natural beauty. “I’m just happy that people are finally understanding how beautiful the African continent is,” she tells me, rhapsodizing about Senegalese dishes like thieboudienne and yassa. (Sensing an opportunity, I try to goad her into picking a side in the “jollof wars,” a jokey rivalry between diasporic Ghanaians and Nigerians about which country makes the best jollof rice, but she sidesteps my attempts to co-opt her to Team Nigeria, smiling. “I’m not getting involved.”)

And of course, as always, there’s fashion. Campbell is as excited by the potential fashion has to generate economic growth within Africa as she is by the actual clothes, though she lists Kenneth Ize, Steve French, and Thebe Magugu as among her favorite African designers. “Fashion’s a billion-dollar business,” she says. “That’s why I want the countries I go to, the emerging markets, I want them all to understand, and invest in it, and support their creatives. That’s why I’m doing what I’m doing.”

Talk of wealth and investment in the African fashion industry brings us neatly to two recent landmark events that occurred within just days of each other in December: Dior’s Kim Jones staging a fashion show in front of the Pyramids of Giza and Chanel’s Métiers d’art show in Dakar. I worry about the potential for such relationships to become extractive or exploitative—not to mention the danger of the current focus on Africa merely being a trend before the fashion world moves on.

When I put this tension to Campbell, she responds evenly: “It’s not going to be a trend because I’m not going to allow it.” Both Dior and Chanel have made long-term commitments to investing in local communities, she assures me; that is a prerequisite of her attending such events. “There’s a couple of things I’ve said no to in the past, where it’s like, ‘Okay, we need you to sit in the front row because we’ve got African designers.’ But I’m like, ‘Yeah, but are the African designers going to come out and take a bow? Who’s taking the bow?’” she says. “And they say, ‘Oh, the designer from the brand is.’ And I’ll be like, ‘Nah, that’s not for me.’ But Kim [Jones]’s commitment to Egypt and to Africa is real. Chanel’s commitment to Senegal is real. They don’t just go in and do the show and leave. They go in and they make a commitment to the infrastructure.”

In 2020, the fashion world (along with nearly every other industry) responded to the global Black Lives Matter protests, as well as the charged conversations about racism that followed, by pledging greater diversity and more BIPOC representation at senior levels of the industry. A year later, a survey conducted by *The New York Times* revealed that, overall, little had changed. There can, with social-justice movements like antiracism, come a point where pushback arises, as those who are invested in the status quo—who perhaps at one point were even in favor of progress—become fatigued or resistant to change and begin to feel that “enough” has been done. A sense that “you’ve had your time; we’ve acknowledged your culture,” as Campbell puts it, agreeing that she too has observed this tendency, though she is resolute all the same.

“It’s not going back. Period,” she says. “We’re not a trend.”

But given how vocal Campbell is about racism and diversity, how on earth did she end up walking in the highly controversial Yeezy show during Paris Fashion Week last October, at which Kanye West sent models down the runway clad in T-shirts with the racist slogan “White Lives Matter” printed on them?

“Didn’t see it. I was on the top floor,” she replies crisply, explaining that the layout of the venue meant she didn’t see the T-shirts, didn’t know about them, in fact, until she got back to her hotel and her agent brought her up to speed.

“I was shocked like everybody else. It’s not something I condone,” she replies when pressed, but at this point I sense resistance. “Next question; I’m not getting into it.” A taut silence hangs over us. As much as she doesn’t want to talk about it, I also don’t want to move on just yet. “One thing I’m not going to do is sit here and slag [off] my own. I’m not doing that,” she elaborates, by which she means, presumably, that she doesn’t want to get into a scenario where one Black celebrity is publicly criticizing another, with the headlines that might generate. She does eventually concede, however, that she felt somewhat used by the stunt. “It wasn’t fair to us not to know and to put us in that situation. I went there with the best intentions ... to be supportive.”

JUST DAYS AFTER I interview Campbell, Vivienne Westwood, the legendary designer and doyenne of the British fashion industry, passes away at 81. When I hear the news, I think instantly of the famous image of Campbell falling—with complete and utter grace—mid-runway during a 1993 Vivienne Westwood show, courtesy of a nine-inch pair of the designer’s famous Ghillie platform heels. That that image has since gone on to become a celebrated part of fashion history is perhaps proof of Campbell’s iconicity, that she could somehow make falling over look chic and aspirational rather than an embarrassing faux pas.

Tributes to Westwood pour in from across the fashion industry, including from Campbell. “Your legacy is just beginning,” her Instagram post says, “and it will be etched in stone for forever, as your contribution to our industry is immeasurable.”

When I ask what Campbell hopes her own legacy might be, she scoffs slightly; that isn’t something she’s particularly preoccupied by. “Accolades are nice, but that doesn’t make or break me or define what I need to do. I’m not looking for that. I do what I do because I feel passionate about needing to do it.”

For her, the reward comes in “just seeing [the next generation] do well. ... That is what makes me happy.” HB

*“I have NOTHING to
PROVE. My WORK is HARD,
but it’s JOYFUL at the same time.
I’m still ENJOYING what I do,
and that’s also IMPORTANT—to
ENJOY WHAT YOU DO.”*

Blouse, pants, necklace, and belt, CHANEL.

HAIR: KARIM BELGHIRAN; MAKEUP: ESTHER EDEME
FOR PAT McGRATH LABS; MANICURE: SOLANGE
MENDY; PRODUCTION: WESTERN PROMISES
AND INCREDIBLE STUDIOS. SPECIAL THANKS
TO BLACK ROCK SENEGAL. SEE THE DIRECTORY
FOR SHOPPING DETAILS.

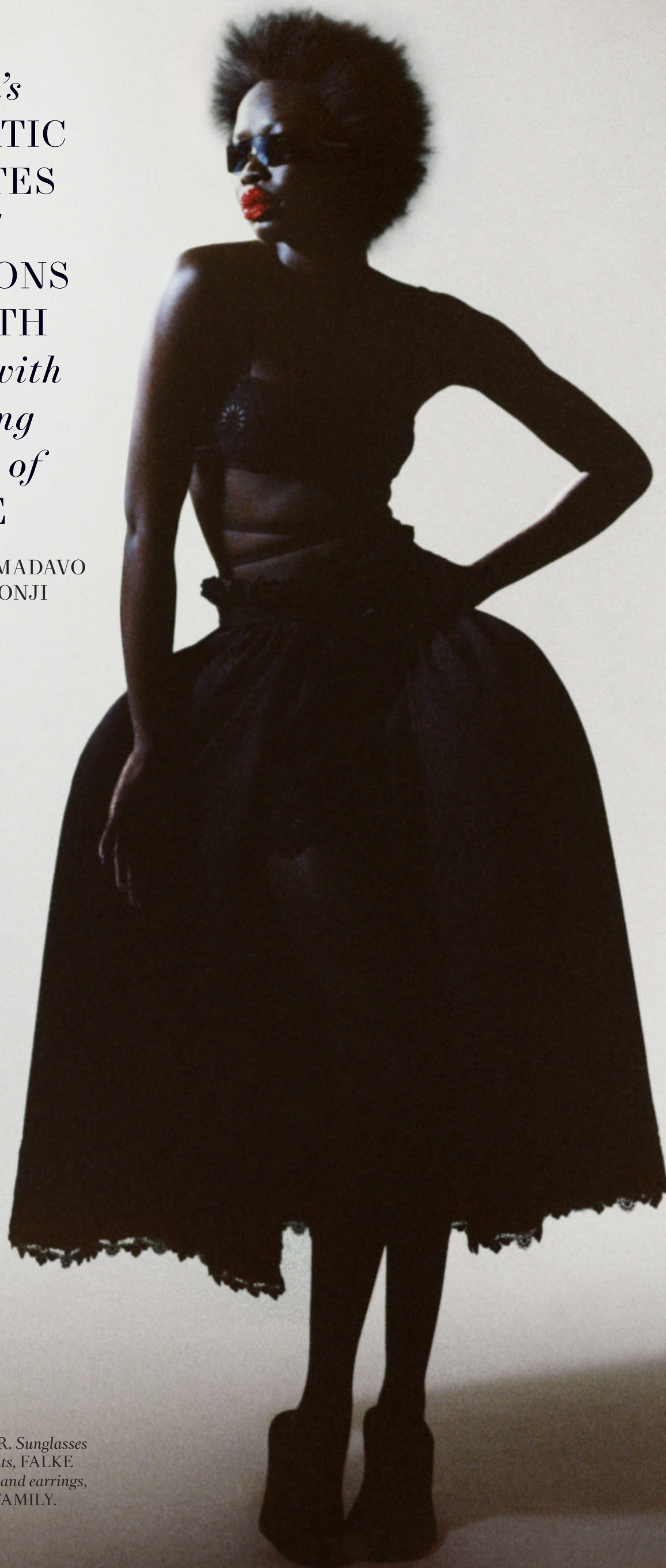




Light It UP

The season's
most DRAMATIC
SILHOUETTES
are artful
EXPLORATIONS
of STRENGTH
and FORM, with
showstopping
SPLASHES of
SPARKLE

Photographs by JESSICA MADAVO
Styling by NELL KALONJI



*This page: Bra, skirt, and shorts, DIOR. Sunglasses
and sandals, BALENCIAGA. Tights, FALKE
FAMILY. Opposite page: Bikini, hat, and earrings,
MOSCHINO. Tights, FALKE FAMILY.*



*This page: Hooded top, trousers, and belt, SAINT
LAURENT BY ANTHONY VACCARELLO.
Sunglasses and sandals, BALENCIAGA.
Cuffs, MICHAEL KORS COLLECTION.
Tights, FALKE FAMILY. Opposite page: Gown,
sunglasses, and sandals, BALENCIAGA.*





This page: Transparent cape and bodysuit, GIORGIO ARMANI. White bodysuit, stylist's own. Tights, ROBERTO CAVALLI. Sandals, BALenciAGA. Opposite page: Bralette and jeans, FERRAGAMO. Ruffle gloves, AZ FACTORY X LUTZ HUELLE. Tights, FALKE FAMILY. Sandals, BALenciAGA.





*This page: Bra top and skirt, ETRO. Bodysuit,
WOLFORD. Veil, PIERS ATKINSON.
Tights, FALKE FAMILY and ROBERTO CAVALLI.
Sandals, BALENCIAGA. Opposite page:
Dress, TOM FORD. Bodysuit, WOLFORD.
Sunglasses and sandals, BALENCIAGA.
Tights, FALKE FAMILY.*





*This page: Jacket, 16ARLINGTON.
Headpiece, COSTUME STUDIO. Necklace,
VAN CLEEF & ARPELS. Tights, FALKE FAMILY.
Sandals, BALENCIAGA. Opposite page: Top,
PROENZA SCHOULER. Bottoms, MOSCHINO.
Tights, FALKE FAMILY. Platform heels,
GIANVITO ROSSI.*

MODELS: BINGBING AND ADHEL BOL;
HAIR: CLAIRE GRECH; MAKEUP: LAURA DOMINIQUE
FOR M.A.C; MANICURES: CHIARA BALLISAI FOR
DIOR MANICURE; CASTING: ANITA BITTON AT THE
ESTABLISHMENT; PRODUCTION: LOCK STUDIOS;
SET DESIGN: AMY STICKLAND. SEE THE DIRECTORY
FOR SHOPPING DETAILS.

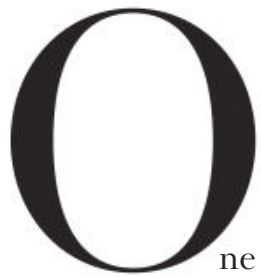


On Anika Collier Navaroli: Gilet, shirt, and pants,
BRUNELLO CUCINELLI. Top and bottom rings,
DINH VAN. Bangle, NOUVEL HERITAGE.
Eyewear, necklace, and middle ring, her own.



AFTER *the* WHISTLE BLOWS

SILICON VALLEY *likes to lionize* DISRUPTORS. *But for*
WOMEN *in the* TECH INDUSTRY *who* SPEAK OUT, *there can*
be a HIGH PRICE *to pay for* ROCKING THE BOAT.



Story by PRACHI GUPTA

Photographs by DEIRDRE LEWIS

Styled by NICHOLAS GRASA

One day when Anika Collier Navaroli was in middle school, her mother took her on a trip to the supermarket in their Florida hometown. On their way, a man driving a pickup truck with a Confederate flag on the back veered onto the sidewalk and yelled racial slurs at them. Navaroli and her mother quickly ran inside a store, where they called the police and waited for help to arrive—while the truck sat parked outside. “This person had parked their car, gone on shopping,” Navaroli recalls, still mystified. “The cops basically told my mother and I that there was nothing they could do because there was no crime that had been committed and that this person had the First Amendment right to say and do what they had done,” she explains. But the experience stuck with her. “It really started something in my brain, trying to understand the interpretation of the First Amendment and free speech that could allow or condone or make room for these sorts of experiences that were incredibly violent and incredibly dangerous.”

It’s a question Navaroli would dedicate her career to exploring. After graduating from the University of Florida, she earned her law degree at the University of North Carolina and studied journalism at Columbia University, where she wrote her master’s thesis, “The Revolution Will Be Tweeted,” on the role of social media in movements like Occupy Wall Street. Her interest in free speech and technology eventually led her in 2019 to Twitter, where she was hired to help improve the company’s content moderation and conduct policies. But in the months leading up to the 2020 U.S. election, that work became increasingly complex to navigate.

While testifying last year for the House Select Committee investigating the January 6, 2021, attack on the U.S. Capitol, Navaroli described a period at Twitter in late 2020 and early 2021 when hate speech and incitements to violence on the platform were on a precipitous rise. Navaroli told the congressional committee that she and her team voiced concerns about the relationship between then-president Donald Trump’s incendiary rhetoric during his campaign against former vice president Joe Biden—which later included claims that the election was “stolen” from him after Biden was deemed the winner—and increasing calls for uprising on the platform. Navaroli pointed to the September 2020 presidential debate, when Trump appeared to be speaking directly to members of far-right extremist organizations like the Proud Boys, telling them to “stand back and stand by,” as an inflection point of sorts. “The floodgates kind of opened at that moment,” she said. On the platform, she testified, there was “a very specific shift in tenor from ‘Well, maybe we should do a civil war’ to ‘We’re definitely going to do [a] civil war, and we’re looking for a time, place, and manner.’”

Navaroli said she and her team pushed for stronger policies for content moderation—among them, arguing for the removal of individual tweets and a more nuanced policy surrounding what was referred to as “coded incitement to violence” or “dog whistles.” But executives at Twitter, she said, were hesitant to act—in part, she testified, because they “relished in the knowledge that they were also the favorite and most-used service of the

former president and enjoyed having that sort of power within the social-media ecosystem.”

“If we made no intervention into what I saw occurring, people were going to die,” Navaroli told the committee. “And on January 5, I realized no intervention was coming.”

Trump remained on Twitter, tweeting through the January 6 attack, during which four people lost their lives and close to 140 police officers were injured. That evening, Twitter locked Trump’s account, then unlocked it the next day before “permanently” suspending it on January 8. (The suspension was lifted in November, following Elon Musk’s \$44 billion purchase of Twitter last fall.) Navaroli, who by January 2021 was the most senior and tenured member of the safety policy team, left not long after.

OVER THE PAST TWO DECADES, big tech has come to influence virtually every aspect of our lives, from how we communicate to the ways we understand what’s happening in the world. The start-up culture that birthed behemoths like Twitter, Facebook, and Google is one built on promise: a belief in the power of ingenuity and creativity to democratize society and propel humanity toward some mythic techno utopia. The cult of the eccentric futurist disruptor-founder has turned tech entrepreneurs into celebrities and the move-fast-and-break-things ethos they espouse into a kind of seductive mantra.

The work done in the name of “disruption,” though, can have hidden consequences. In a 2016 TED talk, Uber cofounder (and now former CEO) Travis Kalanick lamented how, in 1914, a group of trolley owners in Los Angeles pushed for regulations to block a local car salesman from undercutting their business by offering cheap rides to people waiting in line. The trolley owners, Kalanick argued, were stifling innovation. “Imagine, without the regulations that happened, if that thing could just keep going,” he mused. “But technology has given us another opportunity.” A trove of documents leaked to *The Guardian* last year revealed that between 2013 and 2017, Uber, amid its own global expansion, flouted laws, lobbied politicians, and took advantage of gig-economy workers. (“There has been no shortage of reporting on Uber’s mistakes prior to 2017,” began a statement issued in response to the leak by Uber, now under the leadership of Dara Khosrowshahi, who had succeeded Kalanick as CEO ►

“It BECAME very clear to me that there were DEEP ASSUMPTIONS about who a POWERFUL TECH WHISTLEBLOWER could be and that these ASSUMPTIONS did NOT INCLUDE ME.”

ANIKA COLLIER NAVAROLI

Turtleneck, AKRIS. Pants, MARINA RINALDI.
Elsa Peretti necklace and bracelet, TIFFANY & CO.

*“THE thing that I CHOSE
was to HAVE a FUTURE,
because having to LIVE with
that REGRET was going to
WIPE OUT my FUTURE.”*

FRANCES HAUGEN



Turtleneck, LORO PIANA. Skirt, STUDIO 189.
Hoops and pendant, KHIRY.

*“I just STOPPED wasting
my time TRYING to
CONVINCE these people to
give us a SEAT at whatever
TABLE they have. I want
to create my OWN table,
on my own TERMS.”*

TIMNIT GEBRU

that year. “We have not and will not make excuses for past behavior that is clearly not in line with our present values.”)

Increased regulation around digital privacy, data, and the way tech companies operate in the marketplace, many advocates say, could help rein in an industry where ambition can come at the expense of safety. But for an industry that prides itself on challenging the status quo, there doesn’t seem to be much room for dissent. Discussions around issues like responsibility and equity—and the people who try to initiate or engage in them—are often viewed as impediments to the pursuit of wealth and growth.

Ellen Pao, who sued her employer, Silicon Valley venture-capital firm Kleiner Perkins, in 2012 for gender discrimination, observed in her 2017 memoir, *Reset*, that tech’s exclusionism is rooted in the homogeneity of the decision makers. “For decades now, the venture industry has been dominated by white men who invest in white men, who are successful and reinforce this idea that it’s this very specific set of people who are great entrepreneurs and who will make money for your companies,” she wrote.

Although Pao lost her suit, the publicity surrounding it captured the attention of women across America who recognized their own experiences of being sidelined, ignored, or forced out of male-dominated work environments. The case seemed to ignite a wave of promotions at venture-capital firms and inspire more women in white-collar industries to call out the discrimination they’ve confronted. It’s been dubbed “the Pao effect.”

The momentum has not been unfettered. In 2020, women led only 4.7 percent of Silicon Valley’s top 150 companies by revenue, according to a 2021 report by law firm Fenwick & West. A study by PitchBook last year showed that the amount of venture-capital money that goes to women-founded start-ups has actually been on the decline, down to just 2 percent in 2021. Yet women make up a disproportionate number of the whistleblowers who have come forward about the internal machinations and inequities in Silicon Valley and at big tech companies.

The number is indicative of their status within the industry; women and people of color are less likely to be promoted to management positions and are often denied the power and resources they need to effect real change. And too often, when they are promoted to leadership positions, they are brought in to manage crises, which places higher expectations on them than on their white male counterparts—a phenomenon researchers at the University of Exeter in the U.K. called the “glass cliff.” Women and Latinx employees were also among those disproportionately impacted by the recent rounds of layoffs at companies like Amazon, Meta, Microsoft, and Twitter, according to an analysis by employment-information startup Revelio Labs of data from industry layoff tracker Layoffs.fyi and Parachute by Rocket.

In her initial testimony to Congress, Navaroli was identified only as “J. Smith.” But after a distorted recording was played during the January 6 hearings last July, the Associated Press misgendered her, referring to the Twitter whistleblower as “he.” Being misgendered offered Navaroli a modicum of security by protecting her anonymity, but it also did not allow for someone like her—a queer Black woman—to exist in the spaces she occupied. “It became very clear to me that there were deep assumptions about who a powerful

tech whistleblower could be and that these assumptions did not include me and who I am and the identities that I hold,” Navaroli says. “That only a straight white man could have been in the position I was in or have done the work that I did.”

“This idea of being a disrupter is really glamorized or iconized within Silicon Valley,” says Navaroli, who is now a fellow at Stanford University’s Center on Philanthropy and Civil Society, where she is studying the experiences of Black content moderators in tech. “But for a lot of folks, being disruptive within the industry or at your job is very dangerous. It can lead to being fired, being pushed out, or your contribution being erased.”

Speaking out against a culture or an institution can come at great personal cost. “There is a huge mental toll,” says Pao, who continues to invest in the tech sector and now runs a nonprofit called Project Include, which is focused on increasing diversity. “There is a huge change in how you view the world. There’s a huge change in what your opportunities are and how people see you.”

In 2020, Ifeoma Ozoma came forward about the discrimination she said she encountered while working at Pinterest—which, *The New York Times* reported, included allegations of racism and sexism. After leaving Pinterest that year, she launched the Tech Worker Handbook, an online resource guide aimed at helping people in the industry make informed decisions about whether to bring forth allegations of misconduct. “I personally don’t believe that anyone should martyr themselves for any cause,” Ozoma says. “I just want folks to have their eyes wide open about what it’ll mean for them and their families when they speak up.”

Ozoma now serves as director of tech accountability at the UCLA Center on Race and Digital Justice and is the founder of Earthseed, a consultancy that advises individuals and companies on public policy and misinformation. She also helped draft and, through Earthseed, cosponsored California’s “Silenced No More” bill, which was signed into law by Governor Gavin Newsom in 2021 and enables workers to speak out about discrimination and harassment even if they’ve signed nondisclosure agreements. (A similar bill passed last year in Washington, where Amazon and Microsoft are headquartered.) Ozoma has led a push for tech firms to limit the scope of, or do away with, nondisclosure agreements. “Tech is ubiquitous; it’s in all of our lives,” she says. “But that’s also where the power lies for the companies and why abuses that would be seen as egregious anywhere sort of fly under the radar.”

More recently, tech firms have made concerted efforts to reckon with their issues with greater transparency. But the people brought in to help address those concerns still often face an uphill battle.

Frances Haugen’s reason for wanting to work at Facebook was personal: In 2016, she saw a close friend become radicalized by conspiracy theories on the internet. It was painful for Haugen to watch parts of this person “disappear” because he was “getting fed such a stream of misinformation” from sites like 4chan and Reddit. She began to pay attention to how Facebook’s news feed served content to users, based not on the quality or accuracy of a story but whether or not a user engaged with it. It was an aspect of the platform’s algorithm that troll farms sought to exploit during the 2016 U.S. election cycle, feeding Facebook stories designed to stoke fear and outrage and spread misinformation.

Haugen, an algorithmic product specialist and a veteran of Google, Pinterest, and Yelp, saw room for (Continued on page 222)

Sweater, NILI LOTAN. Pants, PETER DO.
Necklace and bracelet, DINH VAN.

FOR NAVAROLI AND PAO, HAIR: ELISE BIGLEY;
MAKEUP: HETHER BECKREST; MANICURES:
ROCHELLE DINGMAN; PRODUCTION:
ANNEE ELLIOT PRODUCTIONS. FOR GEBRU
AND HAUGEN, HAIR: ELIZABETH MORACHE;
MAKEUP: AMY STROZZI; MANICURES:
NINA PARK; PRODUCTION: JESS OLDHAM.
SEE THE DIRECTORY FOR SHOPPING DETAILS.

*“There is a HUGE CHANGE
in how you VIEW the
WORLD. There’s a huge
change in what your
OPPORTUNITIES are and
how PEOPLE see YOU.”*

ELLEN PAO



VOICES: IN CONVERSATION

CONTINUED FROM PAGE 120

BJK: I get embarrassed about that. It was started in 1963 as the Federation Cup, and I was on the inaugural U.S. team. I was 19 years old. I was so excited because I love team sports and I love representing something bigger than myself, and there's nothing bigger than your country. I remember yelling at the other two members, Darlene Hard and Carol Caldwell. I said, "We have to win this, because look at this trophy. As the years go on, everybody's going to see that we won the first cup." They renamed it the Billie Jean King Cup in 2020, so now I'm more involved. I really want to make it into a much bigger, more inclusive event. I've got all kinds of ideas for it. Last year, I went to you and said, "Tory, we want to give this cup a winner's jacket like at the Masters golf tournament," because they give a green jacket to the winners there. I can't tell you the excitement around the blue winner's jacket you designed. First of all, the Swiss have never won. They won it for the first time. You should have seen their eyes dancing when they got their jackets. I've never seen anything like it. The jacket is going to be very meaningful as time goes on.

TB: It's really beautiful. I studied what you wore in your matches, and you had these blue Adidas sneakers, so we decided to design the jacket in that extraordinary color. To call it "Billie Blue" seemed quite fitting. Do you want to talk about the message you wrote that is on the inside of the jacket?

BJK: It says, "Congratulations on winning the 2022 Billie Jean King Cup. As a member of the first winning team at the Federation Cup in 1963, I dreamed of sharing this title with women like you. Tory Burch shares my passion for tennis and women's empowerment. We designed the champion's Billie Blue jacket to symbolize your incredible win and how far women have come in sports. Together, we can make equality a reality." It's really beautiful.

TB: It was super meaningful to see photos of the winning team in the jackets. It really feels like this was bigger than the blazer and very much part of something truly transformative for women. **HB**

AFTER THE WHISTLE BLOWS

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improvement. "I understood the power of design choices, and I understood how few people in the industry work on those systems," she says. In 2019, she accepted an offer to work as lead product manager on Facebook's civic misinformation team and was up-front about her reasons for joining. "I joined Facebook because if I could keep one other person from feeling the pain that I felt when I lost my friend, it would have been worth it."

But Haugen's tenure at Facebook—now known as Meta—didn't go as she had hoped. Haugen says she thought she was going to work on misinformation around the 2020 U.S. election, but she was assigned to analyze misinformation in territories all over the world. In countries like Ethiopia, Myanmar, and Sri Lanka, which were mired in civil strife and ethnic violence, abuse of the platform was rampant, and Facebook, she felt, wasn't dedicating the resources to combat it effectively.

The tipping point for Haugen came in the spring of 2021, after her team was dispersed to other initiatives across the company. She resigned and later leaked thousands of internal documents to *The Wall Street Journal*. The *Journal's* reporting on the materials revealed Facebook's awareness of some of the detrimental effects that activity on its platforms, which include Instagram and WhatsApp, appeared to be having on users—from Instagram's impact on the mental health of teenage girls to how Facebook was being used to spread hate and incite violence against vulnerable populations.

In a statement posted on Facebook's corporate site, the company's vice president of global affairs, Nick Clegg, said that the *Journal's* analysis contained "deliberate mischaracterizations" of Facebook's work and motives while acknowledging that the report touched on "some of the most difficult issues we grapple with as a company—from content moderation and vaccine misinformation to algorithmic distribution and the well-being of teens." Clegg added: "These are serious and complex issues, and it is absolutely legitimate for us to be held to account for how we deal with them."

Haugen likens what she saw among

colleagues at Facebook to a kind of "moral injury," a term coined by psychiatrist Jonathan Shay to characterize the "undoing of character" experienced by Vietnam War veterans. "I would see people with a sense of learned helplessness, like nothing could be done," she says. "When you can watch that kind of phenomenon in the best place in the company for you to try to advocate for change...I didn't really see a point." Instead, she contacted Whistleblower Aid, a nonprofit that helps public- and private-sector employees disclose their concerns legally and safely. "I feel like I didn't get to make much of a decision," says Haugen, whose book about her experiences in tech and at Facebook, *The Power of One*, is set to be released in June. "The thing that I chose was to have a future, because having to live with that regret was going to wipe out my future."

While whistleblowers have been lauded for their bravery, there remains a brutal irony: As their former employers plow ahead, those who speak out are often left to pick up the pieces. "It constantly puts people on the defensive, to clean up the harms—rather than giving people from different backgrounds the ability to innovate and forge our imagination of the future," says scientist and AI ethicist Timnit Gebru. "It actually hinders innovation."

In 2018, Google hired Gebru to study the social implications of artificial intelligence and offer solutions to make Google's algorithms more fair and equitable. Researchers like Gebru have long cautioned about the ways AI can perpetuate or exacerbate existing bias. As companies and governments increasingly rely on AI to automate decision-making, these issues have real-world ramifications that can result in the surveillance and policing of communities of color and affect decisions over housing, insurance, health care, and more.

Prior to joining Google, Gebru cowrote a widely cited paper that identified bias in the way facial-recognition software recognized darker-skinned women. But in 2020, after a disagreement over the publication of a new paper she had coauthored, which examined the environmental impact of large-scale AI computing models and how racist and sexist language culled from the internet can become embedded in those systems, Gebru says she was fired. In a message to an internal employee group, she was also critical of Google's response

to efforts by her and her colleagues to advocate for women, people of color, and underrepresented communities in both their work and their workplace. Within days, more than 1,200 employees signed a letter in protest of her departure, which Google characterized as a resignation.

In a companywide email, Google CEO Sundar Pichai later pledged to “assess the circumstances that led up to Dr. Gebru’s departure, examining where we could have improved and led a more respectful process.” Pichai wrote: “[W]e need to accept responsibility for the fact that a prominent Black, female leader with immense talent left Google unhappily. This loss has had a ripple effect through some of our least represented communities, who saw themselves and some of their experiences reflected in Dr. Gebru’s.” But Google, which began reporting its own diversity data in 2014, has continued to lag in the hiring and retaining of women of color. According to the company’s 2022 report, women who identify as Black and Latinx accounted for just 2.3 percent and 2.4 percent, respectively, of the company’s U.S. workforce.

The episode brought to light some important things for Gebru. “It really clarified to me that I just cannot exist in these spaces,” she says. In 2021, Gebru founded the Distributed Artificial Intelligence Research Institute (DAIR), a diverse group of labor organizers, activists, and researchers exploring how the potential of AI can be harnessed more responsibly. “There isn’t one single path that is a predestined path in terms of technology. Multiple different paths are possible, and it’s always shaped by who has power and who has money and who is funneling resources,” Gebru says. “I just stopped wasting my time trying to convince these people to give us a seat at whatever table they have,” she adds. “I want to create my own table, on my own terms.” **HB**

PARIS HILTON

CONTINUED FROM PAGE 152

and gay slurs ended up online. When I ask her about it, the story comes back around to her traumatic time in isolation. “Yeah, I’m mortified,” she says. “But after talking to other survivors, I see that so many of the things that I did are classic signs of survival. Everyone lives and learns in life.” In *Paris*, she writes that in the attack-therapy sessions, “people went for the most obvious target in the ugliest possible language. The N-word. The C-word. The F-word. (Not that F-word, the worse one.)... I don’t remember half the stuff people say I said when I was being a blacked-out idiot, but I’m not denying it.” She further dispenses with a number of her other cataloged mistakes—including a new one, that she didn’t vote in the 2016 election: “Am I standing by these choices? Would I make the same choices again, knowing what I know now? Of course not!”

Hilton says the documentary “changed my entire life” and enabled her to settle down, get married, and start a family: “I never would’ve let those walls down.” She met Reum at a family friend’s Thanksgiving gathering on Long Island in 2019. He was different from her usual type. “He’s not famous. He’s smart. He comes from a nice family. He’s a good person,” she says. “It was the opposite of what I had been used to when I was looking for guys.”

Beginning in her 20s, Hilton had started to think of herself, privately, as asexual. She was romantically linked with a different celebrity every week, but she says her roundly awful sexual experiences—in addition to a sex tape released against her will in 2004, she writes in *Paris* about being targeted and groomed by a male teacher in middle school—made her something of a

prude. “I was known as a sex symbol, but anything sexual terrified me,” she says. “I called myself the ‘kissing bandit’ because I only liked to make out. A lot of my relationships didn’t work out because of that.”

With Reum, she found a new kind of trust. “It wasn’t until Carter that I finally am not that way,” she says, adding with a laugh, “I enjoy hooking up with my husband.”

They fell in love quickly, moved in together during the pandemic, and were married in November 2021. (Their relationship was featured in the Peacock series *Paris in Love*, which will return for a second season.) “I just feel like after all the hell I’ve been through, I’m finally getting what I deserve, which is someone I can trust and someone to build a real life with,” Hilton says.

In motherhood, she claims she is beginning to slow down—“I’m more interested in babies than billions,” she says, dropping into the voice yet again—but in the weeks after we first speak, she DJs her mom’s annual Christmas party, releases a new version of “Stars Are Blind,” and performs onstage with Miley Cyrus on NBC’s New Year’s Eve special. She has big plans for the metaverse too: In addition to perfecting an AI deepfake, she has developed something called Paris World on Roblox, where she hosts DJ events and perfume launches.

In the interim, she is relishing being a mother and taking in real-world moments that feel new to her—or to the latest version of herself. For a long time, people would approach her for a selfie and want her to say “That’s hot.” These days, she says, “it’s always something about ‘I love what you’re doing for children.’ Or ‘I went through the same thing.’” She says hearing other survivors’ stories has proved to be “some of the most gratifying moments in my life.”

“It’s a good feeling to be real,” she continues. “To not feel like some cartoon character all the time. It’s a really good feeling.” **HB**

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D I R E C T O R Y

COVERS On Paris Hilton version with cushions: Prada shoes, price upon request. Cartier Reflection de Cartier earrings, \$17,300. On Kai Newman version: Bottega Veneta pumps, price upon request. In Paris Hilton version with sequins: Valentino jumpsuit, \$25,000. Van Cleef & Arpels Snowflake necklace, \$381,000. **INSIDE COVERS** On Paris Hilton version: Prada dress, \$4,800, knit, \$1,320, and shoes, price upon request; prada.com. Cartier Reflection de Cartier earrings, \$17,300; 800-CARTIER. On Kai Newman version: Gucci top, \$2,400, and skirt, \$1,890; gucci.com. Lafayette 148 New York earrings, \$298; lafayette148ny.com. Sophie Buhai rings, \$650–\$850; sophiebuhai.com. Ariana Boussard-Reifel ring, \$225; arianaboussardreifel.com. Bottega Veneta pumps, price upon request; bottegaveneta.com. **EDITOR’S LETTER** **Page 60** On Kai Newman: Valentino gown, \$23,000; 212-772-6969. On Paris Hilton: Valentino jumpsuit, \$25,000. Van Cleef & Arpels Snowflake necklace, \$381,000. **CONTENTS** **Page 82** On Paris Hilton: Prada shoes, price upon request. Cartier Reflection de Cartier earrings, \$17,300. On Kai Newman: Bottega Veneta pumps, price upon request. **Page 86** “The Black & White Album”: Alexander McQueen gown, price upon request. Louis Vuitton boots, price upon request. “Light It Up”: Moschino hat, price upon request. Anika Collier Navaroli: anOnlyChild shirt, \$620, and pants, \$790. “Neutral Territory”: Max Mara hat, price upon request. **THE EVENING BAG** **Page 105** Hermès Toupet handbag, \$16,300. **FOUR OF A KIND** **Page 106** Jil Sander by Lucie and Luke Meier bag, price upon request. **THE NECKLACE** **Page 108** Bulgari High Jewelry necklace, price upon request. **JEWELRY SPECIAL** **Page 109** Bulgari Serpenti ring, \$17,300. **THE GOOD BUY** **Page 110** Panthère de Cartier watch, \$24,800. **FOUR OF A KIND** **Page 111** De Beers Forevermark line bracelet, \$24,550. Pomellato Iconica bracelet, \$13,200. Breguet Classique 8067 watch, price upon request. Breguet Reine de Naples 9808 wristwatch, price upon request. Pomellato Brera bracelet, price upon request. Rolex Datejust 31, \$31,200. Omega Mini Trésor watch, \$22,500. Omega Constellation watch, \$30,300. Pasquale Bruni bracelet, price upon request. **SPORTSWEAR GUIDE** **Page 113** Bottega Veneta leather flannel, price upon request. **Page 114** Jil Sander by Lucie and Luke Meier sneakers, price upon request. **PARIS HILTON** **Page 145** Valentino jumpsuit, \$25,000; similar styles available at 212-772-6969. Van Cleef & Arpels Snowflake necklace, \$381,000; 877-VAN-CLEEF. **Page 147** Tory Burch top, \$458, bra, \$148, lace skirt, \$1,478, and ruched miniskirt, \$498; toryburch.com. De Beers studs, price upon request; similar styles available at debeers.com. Christian Louboutin pumps, price upon request; us.christianlouboutin.com. **Pages 148–149** Valentino jumpsuit, \$25,000; similar styles available at 212-772-6969. Valentino Garavani pumps, \$2,100; similar styles available at 212-772-6969. Van Cleef & Arpels Snowflake necklace, \$381,000; 877-VAN-CLEEF. **Page 150** Versace shirt, \$2,650, and miniskirt, \$4,875; versace.com. Cartier Reflection de Cartier earrings, \$17,300; 800-CARTIER. Cartier Pluie de Cartier necklace, \$10,700; 800-CARTIER. **Page 153** Prada dress, \$4,800, knit, \$1,320, and shoes, price upon request; prada.com. Cartier Reflection de Cartier earrings, \$17,300; 800-CARTIER. **THE BLACK & WHITE ALBUM** **Page 154** Louis Vuitton dress and boots, prices upon request; 866-VUITTON. **Page 155** Miu Miu shirt, \$1,890, bra, \$775, underwear, \$525, and skirts, \$1,390–\$1,590; miumiu.com. **Page 156** Dolce & Gabbana dress, \$6,295; 877-70-DGUSA. Eterne T-shirt; eterne.com. Miu Miu underwear, \$525; miumiu.com. Falke socks, \$25; falke.com. Balenciaga pumps, \$890; balenciaga.com. **Page 157** Prada dress, \$4,300; prada.com. R13 boots, not available. **Page 158** Dior dress, \$6,100; 800-929-DIOR. Amina Muaddi boots, \$1,280; aminamuaddi.com. **Page 159** Sportmax top, \$645, and skirt, \$1,360; sportmax.com. Louis Vuitton boots, price upon request; 866-VUITTON. **Page 160** Burberry dress, \$4,190, and top, price upon request; us.burberry.com. **Page 161** Carolina Herrera minidress, \$3,490; carolinaherrera.com. R13 boots, not available. **Page 162** Melitta Baumeister dress, \$1,740; Dover Street Market New York, 646-837-7750. Falke socks, \$25; falke.com. Stefan Cooke derby shoes, \$433; stefancooke.co.uk. **Page 163** Alexander McQueen gown, price upon request;

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BEAUTY Babor, us.babor.com. Caudalíe, us.caudalie.com. Chanel, chanel.com. Dior, dior.com. Jones Road, jonesroadbeauty.com. Krigler, krigler.com. Lawless, lawlessbeauty.com. M.A.C, maccosmetics.com. Pat McGrath Labs, patmcgrath.com. Rose Inc, roseinc.com. Sisley, sisley-paris.com. YSL Beauty, yslbeautyus.com.



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T R I B U T E



VIVIENNE WESTWOOD'S REVOLUTIONARY SPIRIT

THE ANTIAUTHORITARIANISM OF PUNK came naturally to Vivienne Westwood. The designer and activist, who passed away on December 29 at the age of 81, was one of the chief architects of the mid-1970s British movement that spawned anarchic musical acts like the Sex Pistols, transforming shredded T-shirts and bondage gear into the uniform of a youth-cultural insurgency. Alongside her then boyfriend, Malcolm McLaren, she honed her radical vision in a tiny shop on London's King's Road that was known at various points as Let It Rock; Too Fast to Live, Too Young to Die; Sex; Seditious; and Worlds End. It was an aesthetic that would change fashion. Westwood, who grew up in the small working-class village of Tintwistle in England, knew that the social fabric of her

country was based on exclusion. To her, fashion was a way to find freedom in a place that had little room for her in it. Her collections, designed since the 1990s with her husband Andreas Kronthaler, could be romantic, architectural, bombastic, elegant, contrarian, and confrontational—always laced with the idealism of a woman who reveled in sending shock waves through the establishment. In more recent years, she worked to raise awareness about the climate crisis with the same mix of urgency, passion, and provocation. “No future” was punk's mantra, but for Westwood the future was the only thing that could be changed. “I always design for a parallel universe; a world that doesn't exist,” she said in a 2012 interview. “You know, one that's like this but better.” HB

Vivienne Westwood, photographed by Martin Parr for *Harper's Bazaar's* March 2013 issue



A black and white fashion advertisement featuring Candice Swanepoel. She is seated, wearing a vertically striped blazer over a matching striped shirt, and denim jeans. Her left hand is raised near her face, and her right arm is resting on her lap, showing a watch. The background is a plain, light-colored wall.

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